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Glances: An Analysis of the Song Cycle by Tom Cipullo

by

Renée M. Clair

A Dissertation

Submitted in Partial Fulfillment of the

Requirements for the Degree of

Doctor of Musical Arts

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ABSTRACT

Clair, Renée Mae. DMA. The University of Memphis. December, 2011. *Glances: An Analysis of the Song Cycle by Tom Cipullo*. Major Professors: Dr. Janet K. Page and Dr. Pamela Gaston.

This document is an analysis of the song cycle *glances*, written in 2002 by Tom Cipullo. *glances* tells a story, the emotional journey in an affair of unrequited love, and is unified through themes of paradox, mythology, and reflection. Marks in the score for specific times between individual songs synchronize the dramatic effect. Musical devices that unify the song cycle include: pitch centers, vocal range, vocal leaps, length and placement of song, use of a tritone as a structural element, changes of tempo, and sudden dynamic shifts.

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CHAPTER 1

INTRODUCTION, BIOGRAPHY, POET, AND POETRY

The song cycle *glances*, composed by Tom Cipullo in 2002 for mezzo-soprano or baritone, is the subject of this document. My approach is an analysis of the music and the text, with attention given to text setting and the connections of text and music.

A significant portion of the repertoire for singers is contemporary music, and voice students need to be introduced to more of this music. Unaware of many living composers writing for voice, students often fear this material, out of inexperience. Educating both students and audiences about this music is of the utmost importance in order for our art form to remain vital.

The music of Cipullo, appealing, interesting, and artistic, is an excellent choice for educating audiences, students, teachers, and performers. Interested in promoting his music, I work toward that goal through this document as well as through continued teaching and performances. Cipullo's music is always accessible and draws on the unique capabilities of both the voice and the piano, his writing deriving directly from his keyboard and vocal skills. In the cycle *glances*, Cipullo's fresh, neo-romantic style varies from highly syncopated, brilliant rhythms to subtle, delicate moments of reflection, always creating and maintaining interest. Changing time signatures stimulate the mind and integrate perfectly with the text. His lush melodies haunt as they traverse a range from rich romanticism to bittersweet lyricism to humor; the texture is transparent, with the music capturing the qualities of the poetry.

Cipullo composes opera, orchestral, choral, piano, and other instrumental music, while focusing mostly on voice. He continues to write primarily for the solo voice, especially in the song cycle.

Biography

Tom Cipullo, American composer of Italian descent, was born in Glen Cove, New York, on November 22, 1956, and raised by his parents on Long Island, New York.¹ Cipullo's piano studies began at age five. In high school, he studied music theory with William Westcott—and began composing. Cipullo says, "I had a very good high school teacher, Bill Westcott, who was a fine composer and encouraged me to try it."² Cipullo attended Hofstra University (BS 1979), where he studied music composition with a minor in English, and graduated with highest honors in music. His teachers included Elie Siegmeister and Albert Tepper. In 1981 Cipullo moved to Boston to attend Boston University, where he received his Master of Music degree, having studied composition and orchestration with David Del Tredici. Cipullo has lived in the New York City area since 1986, when he moved there to study at the CUNY Graduate Center. His influential piano teachers include Robert Yodice (who found success in set design for theater), Graham Forbes (who was, for a time, Frank Sinatra's accompanist), and Frank L. Launi. Speaking about how he came to write primarily for voice, Cipullo says:

I started writing for the voice because writing songs allowed me to indulge my lyrical impulse. When I was a student, composers were encouraged to write in a more severe, academic style. Tonality was definitely looked down upon. If you

¹ Cipullo's father is a professional bass player who made his living as a jazz club musician, and his brother was a drummer (mostly rock and some jazz) until his untimely death in 1984, when he was killed while on a USO tour with a band playing military bases in the Far East. Tom Cipullo, e-mail correspondence, October 18, 2010.

² Tom Cipullo, e-mail correspondence, December 11, 2010.

were writing songs though, a more direct style was accepted. Art song, in particular, had a very obvious tradition of lyricism. Also, I have always had an interest in poetry, so it seemed like a natural fit.³

Cipullo has been commissioned by SongFest at Pepperdine University, Cantori New York, Mirror Visions Ensemble, New York Festival of Song, Joy in Singing, Sequitur, the Lilac Trio, Five Boroughs Music Festival, the Walt Whitman Project, Monmouth Civic Chorus, Paul Sperry, Mary Ann Hart, Hope Hudson, Jeanne Golan, Andrew Garland, Donna Loewy, Martha Guth, and Jesse Blumberg. Asked about the commission for *glances*, Cipullo responded:

glances was commissioned by Mary Ann Hart (currently the chair of the voice program at Indiana). I remember that I wanted to write something quickly for Mary Ann so that I could go back to my opera, *Glory Denied*. Thus, I picked those little poems of Agata [Tuszyńska]'s, thinking I'd complete the piece in a couple of weeks. Of course, it wound up taking seven weeks if I remember correctly.⁴

Cipullo has received fellowships from Yaddo (1997-2003, 2005-7, 2010), the MacDowell Colony (1999, 2001), the Virginia Center for the Creative Arts (1994-2010), Copland House (2007), and the Oberpfälzer Künstlerhaus, Bavaria (2002).

Cipullo's opera *Glory Denied* (2006) was premiered by the Brooklyn College Opera Theater in 2007, and the work's professional premiere was given by the Remarkable Theater Brigade in New York City in June of 2008. Chelsea Opera (St. Peter's Church, Chelsea, NY) produced the opera in November 2010, and UrbanArias (Arlington, Virginia) in April 2011. Semi-staged productions with piano were given by the Center for Contemporary Opera (Nimoy Thalia of Symphony Space) in June 2006.

³ Tom Cipullo, e-mail correspondence, November 17, 2010.

⁴ Tom Cipullo, e-mail correspondence, December 11, 2010.

Excerpts from *Glory Denied* were presented by New York City Opera at its *Vox 2004* festival in the spring of 2004. Based on the book of the same title by the journalist Tom Philpott, *Glory Denied* is the true story of America's longest-held prisoner of war, during the Vietnam War.

The opera *Lucy* was premiered by the Remarkable Theater Brigade on October 1, 2009, at Weill Recital Hall at Carnegie Hall. A subsequent production was given by UrbanArias at the Kennedy Center in April 2010.

Recent honors include the Minneapolis Pops New Orchestral Repertoire Award (2009) for *Sparkler*, the National Association of Teachers of Singing Art Song Award (2008) for the song-cycle *Of a Certain Age*, the Phyllis Wattis Prize for Best American Song Cycle from the San Francisco Song Festival (2006-7) for *Drifts and Shadows*, and Finalist for Best American Song Cycle from the San Francisco Song Festival, (2005-6) for *Late Summer*.

Cipullo has taught at Brooklyn College as adjunct lecturer (1989-1995) and at Bronx Community College of the City University of New York as Professor, (1995–present).

His song cycles *Another Reason Why I Don't Keep a Gun in the House* (1998, rev. 2000) and *A Visit with Emily* (1998, rev. 2001) are published by Oxford University Press. The following song cycles are published by Classical Vocal Repertoire: *Climbing* (2000), *Drifts and Shadows* (2005), *glances* (2002), *How to Get Heat Without Fire* (2000), *Late Summer* (2001), *Landscape with Figures* (1997), *Long Island Songs* (1992, revised 2005), *The Husbands* (1993), and *The Land of Nod* (1994).⁵ The cycles show

⁵ Glendower Jones, "Classical Vocal Repertoire," Glendower Jones, <http://www.classicalvocalrep.com> (accessed October 22, 2010).

great variety of style, with poetry ranging from poignant to humorous, and music ranging from highly original, serious art song to paraphrase. They vary in length as well as voice type and combinations (more than one voice). Glendower Jones, of Classical Vocal Repertoire, has other scores available for sale, but as of April 2011 they were not yet listed on the website.⁶ Cipullo's music has been recorded on the Albany, CRI, PGM, and Capstone labels (see Appendix A).

Cipullo is a founding member of the Friends & Enemies of New Music,⁷ an organization that has presented more than eighty concerts featuring the music of over two hundred different American composers. According to the website Friends and Enemies of New Music, Cipullo, John Link, and Ben Yarmolinsky have produced and presented at least four concerts per season for the past fourteen seasons, with venues including Weill Recital Hall at Carnegie Hall. By 2010, Cipullo considered the Friends & Enemies of New Music to be peripheral to his main compositional efforts.⁸ The website offers current and past performance details as well as information about the group's composition competition, the individuals in the group, biographical pages on each composer, and links to composer websites, including Cipullo's personal website.⁹

⁶ Glendower Jones, telephone conversation, December 17, 2009.

⁷ "Friends & Enemies of New Music," <http://www.wpunj.edu/coac/music/link/fande.html> (accessed November 13, 2009).

⁸ "I really don't like to talk about the Friends & Enemies of New Music too much anymore. It's really tangential to my activities as a composer." Tom Cipullo, email correspondence, December 11, 2010.

⁹ Tom Cipullo, "Tom Cipullo," <http://tomcipullo.com> (accessed February 17, 2010).

Cipullo's personal website contains a biography, schedule of performances, bibliography, catalogue of works, photo gallery, listening link, score sample, quotations, contact information, and a guestbook.

While possessing fine piano skills and a pleasant baritone voice, Cipullo insists that he is not a skilled singer, though he sings and plays his works engagingly. Asked to comment on factors that contributed to his proficiency in song writing, he says:

I'm not sure why I am "good" at song and vocal music. Perhaps it's because I'm Italian-American and it's just in my blood. Or maybe it's that my father is a jazz musician so I grew up hearing great standards by Gershwin, Porter, et al. Also, I've always had an interest in poetry and literature, so perhaps that's a factor. I can tell you that among the many influences on my work are Puccini, Schumann, and Frank Loesser—so perhaps that says something right there.¹⁰

Poet and Poetry

The song cycle *glances* was composed in 2002 in Long Island City and in the town of Schwandorf, in Oberpfälzer, Germany, where Cipullo had a six-week residency at the Künstlerhaus.¹¹ It was commissioned by and written for mezzo-soprano Mary Ann Hart. The cycle, which could also be performed by a baritone, was premiered by Hart on September 29, 2002, at Indiana University, sung by Hart with Jean-Louise Haguenaier at the piano.

Cipullo's text is a cycle of poems by the Polish poet and historian Agata Tuszyńska (b. 1957), whom he met at the MacDowell Colony (the oldest artists' colony in the United States, located in Peterborough, New Hampshire) during a residency in 2001. He decided to set her poems to music shortly thereafter.¹²

¹⁰ Tom Cipullo, e-mail correspondence December 11, 2010.

¹¹ Tom Cipullo, *glances* (Fayetteville, AR: Classical Vocal Reprints, 2002).

¹² Tom Cipullo, e-mail correspondence, November 2, 2010.

Tuszyńska, born in Warsaw, holds a Master of Arts degree in the history of drama. First published in 1977, she has contributed regularly to Poland's leading cultural magazines, writing primarily about theatre and drama. She received a PhD in humanities from the Institute of the Polish Academy of Sciences. She is a Fulbright Foundation Fellow and a member of the Polish Writers Union and the Association of Drama Writers and Composers in Warsaw. In 1994, she received the annual Polish PEN award for outstanding achievements in the field of reporting and nonfiction.¹³

Raised a Catholic, she did not know about her maternal Jewish roots until the age of nineteen.¹⁴ From then, she developed an interest in the “tangled relationship—in history, in memory, and in contemporary life—between Jews and Poles.”¹⁵ After hearing of the death of Isaac Bashevis Singer, who died in 1991, Tuszyńska became interested in the Yiddish writer who won the Nobel Prize for Literature in 1978.¹⁶ This resulted in her best known book, *Lost Landscapes: In Search of Isaac Bashevis Singer and the Jews of Poland* (New York: William Morrow and Co., 1998). Tuszyńska is considered to be “a part of a generation of cultural workers and intellectuals who are striving to not only rethink Polish history, but also to imagine a direction that Polish national culture might take.”¹⁷

¹³ “Agata Tuszyńska,” Instytut Książki, <http://find.galegroup.com> (accessed January 13, 2010).

¹⁴ “Agata Tuszyńska,” <http://www.jewishgen.org/dc2003/bookauthors.html> (accessed January 13, 2010).

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ “Agata Tuszyńska,” Zoom Information Business Directory at ZoomInfo.com, http://cache.zoominfo.com/CachedPage/?archive_idO&pa (accessed January 13, 2010).

The poems of *glances* were written as a specific set and are translated by the author and Phyllis Levin. They are humorous, touching, and evocative at the same time, and center on an intimate relationship that is left to the readers or performers to define. Additional opportunities for the composer's interpretation are created through the brevity of the poetry (the shortest poem uses only eleven words) and the poet's choice to use no punctuation.

The cycle of seven songs is approximately ten minutes in length. The majority of songs are between one and two pages long. Instruction for the timing between movements leads to the conclusion that the work is intended for, and most effective, when performed as a whole. While certain movements of the cycle could stand alone, the full power and impact of the work would be compromised.

The enigmatic poetry brings to mind haiku, using no punctuation or complete sentences, and utilizing a minimal number of words. The title, *glances*, evokes images of longing or yearning glances, or glances that pass quickly in time, all with a lack of deep fulfillment. The poems are all about intimacy, but there is never any response from the other person in the relationship, raising ideas of loneliness, somberness, and unrequited love. The narrator of these lines seems fixated on a formerly passionate relationship which she/he thinks of in paradoxical images. These images are at the core of the poetry and also unify the song cycle. Set in the present tense, the poems include references to both the past and the future, tying into themes of reflection and paradox. A connection to mythology is woven throughout.

Throughout the text C4 refers to middle C; C3 is an octave lower; and C5 an octave above. C7 refers to a pitch and C₇ refers to a C major chord with added 7th.

Poems appear at the beginning of the chapters, in their original typography. The first three poems do not have titles and the last three poems do.

CHAPTER 2

“ECHO (*GLANCES* No.1)”

only an echo
is true
to itself

like a pendulum
returning
despite everything

One remarkable aspect of “Echo (*glances* No. 1)” is the song’s conciseness. The text is stark but highly evocative. The conciseness of the poem, consisting of only thirteen words, is reflected in the musical setting, which is a little over one page in length, with a performance time of approximately forty-five seconds. Unusual choices, such as the prime number thirteen, are reflected in the asymmetrical phrase structure, with phrases of six, five, five, and two measures.

An echo, travelling in the element of air, lends itself to ideas of lightness, and this is reflected in the music on many levels. The piano introduction effectively sets the transparent mood in several ways: a marking of *una corda*, a dynamic level of *pianissimo*, and an indication of *poco accente* combined with *allegretto giocoso*. Though the rest of the song cycle will contain almost continuous changes of time signature (subtly perceptible to the listener), this song does not stray outside $\frac{6}{8}$, which lends a very settled, calm feeling. The compound-meter time signature gives a feeling of swaying, evocative of the going out and coming back of an echo, and as occurs later in the text, a pendulum’s back and forth movement. Also contributing to the

atmosphere are the contrasting articulations of the voice and piano, which rarely articulate at the same time. The impression of lightness is created by register, with both hands playing in the treble clef, and the thin texture of the accompaniment, with primarily one note in each hand. With the entire movement remaining at or below a marking of *piano*, an ethereal atmosphere is created.

The opening, quasi-pentatonic, with a couple of notes outside the scale added beginning in measure 3, forms small pitch clusters attached to notes of the pentatonic scale, making accents, among other effects. In mm. 1-2, the piano begins on A#4 to F#5, moves up an octave, using the same pitch content, and returns to the original tessitura by the end of the phrase (ex. 1). The piano writing illustrates the motion of an echo's returning, and places the piano in the forefront as an active character expressing the text. Beginning with the same two notes the piano used in m. 1, the voice enters in m. 2 on A#, and descends to G#. Although the treatment is somewhat different, in both piano and voice the opening A# moves a whole tone down, and then expands outward. Echoing the pitch content of the piano, the voice utilizes the piano's first four notes, in slightly different order. The vocal line, set on the words "only an echo," alludes to this action, opening on and returning to A#.

Expecting a cadence in m. 6, the listener is instead offered a tonal shift from all sharps in the beginning to all naturals except B-flat. This chord, on the downbeat of m. 6, acts as a sort of pivot, similar to C₇, but with additional notes in the piano (some from the previous area, some from the new one). The A# becomes a B-flat and carries us to a new area. This movement from almost all black keys to almost all white keys is perceived by

for Mary Ann Hart
Echo (glances No. 1)

Agata Tuszynska

Tom Cipullo

6/8 Allegretto giocoso (♩ = 72)

Voice

p On - - - - ly an e -

6/8 Allegretto giocoso (♩ = 72)

Piano

pp poco accente

poco

una corda

poco riten. a tempo

5

cho is true. to it - self

poco riten. a tempo

p

non molto

tre corde

Example 1: Cipullo, *glances*, “Echo (*glances* No. 1),” mm. 1-8. © 2002 Tom Cipullo.
 Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of
 Tom Cipullo.

the ear as a shift from an F# pitch center to C, though not supported through functional harmony or pitch repetition. By holding over pitches from the original pitch center—in fact the F# does not go away until the last beat of m. 6—additional musical and emotional complexity is created. The addition of pitches equals the addition of complexity. While functioning as a pivot, this chord simultaneously concludes the first phrase and begins the second, contributing to the asymmetrical structure of both the overall piece and this individual movement.

The word “true” in m. 7, set with a melodically rising perfect fourth, uses strong melodic consonance to define the word, also contributing strength and clarity (ex. 2). This point of arrival, at the word “true,” is reinforced by the piano’s simultaneous left-hand articulation of the same note. As the voice moves melodically with a stepwise descending line that returns to C5 on the word “itself,” the action of an echo is maintained.

A unifying rhythmic gesture used throughout the movement in the piano part emulates the pendulum’s swaying: a melodically rising interval set with an eighth note followed by a quarter note, sometimes rhythmically reversed, and often set off the beat. When occurring off the beat, this gesture supports the ethereal atmosphere and reflects the text’s complexity.

The second beats of mm. 5 and 9, marked with a *diminuendo*, and *poco riten.*, are followed by a *tempo* on the downbeat of the following measures. This gesture, used to define a phrase, is found three times in this song, the first two times (in mm. 5-6 and 9-10), with overlaps of phrase structure, a pitch center shift, and a *poco rit.* followed by a *tempo*. However, the third time (m. 15), none of these things appear. With this third

poco riten. a tempo

5

cho is true to it - self

poco riten. a tempo

p

non molto

tre corde

poco riten. a tempo

9

like a pen - du - lum re - turn

pp

no breath

dolcissimo

poco

poco riten. a tempo

pp *leggero*

pp *sempre*

una corda

Example 2: Cipullo, *glances*, “Echo (*glances* No. 1),” mm. 5-12. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

gesture, remaining in F# and with simplified phrase structure, it is as if a peace has been made, an acceptance has occurred.

With the phrase beginning in m. 10, several musical and poetic elements illustrate the swaying back and forth of the pendulum (ex. 3). As the pitch center returns to F# the *una corda* marking of the first phrase also returns, and both hands of the piano are again in close proximity, as in the introduction.

The right-hand piano part, beginning after the downbeat of m. 10 and continuing through m. 13, is note-for-note identical to that in mm. 1-4. This is supported in the harmonic structure as well, with more time and emphasis occurring in the F# pitch center during the return section, as the final two words appear: “despite everything.” The left hand is close, but not identical, revealing that in this returning, the exact repetition does not happen, in the physical, musical, or the emotional sense. Thus in the music here, as in life, one does not have exactly the same experience twice.

The words “despite everything,” in mm. 15-16, set low in the voice, dip to the lowest note of the vocal line, C#4, accompanied by the piano’s most spacious chordal construction. The vocal setting, with low register chosen instead of high, does not create a dramatically intense moment, but is of a more subtle nature. The swaying triple rhythm of the piano ceases and the sustained constructions are extended further in time with a fermata. The voice’s “ev’rything” is set over three quarter notes, marked *pp*, with each quarter note given a *crescendo* and *decrescendo*. The effect suspends time and gives dramatic emphasis as singer and audience contemplate what may be encompassed within “ev’rything.”

9 poco
riten. a tempo *pp* no breath *pp* *dolcissimo* *poco*

like a pen - du - lum re - turn - -

poco
riten. a tempo *pp* *leggiere* *pp* *sempre*

una corda

13 riten. *ppp* *pp* very brief pause

- - - ing de - spite ev - 'ry - thing

riten. *pp* *poco* *pp* *poco* very brief pause

(una corda)

July 17, 2002
Bavaria and LIC

Example 3: Cipullo, *glances*, “Echo (*glances* No. 1),” mm. 9-17. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

Both musical and textual development occur with the contrast of the setting of the word “true” in m. 7 and “despite” in m. 15. While both words are set with an ascending perfect fourth, the word “despite” receives unique rhythmic attention in the piano. The left-hand piano part intimates the implications of the word “despite” with syncopation, contrasting with the previous setting of “true,” which remains within the comfort of the swaying triple meter. The word “everything,” set on E4, the flat seventh scale degree of F#, gives a bittersweet, familiar flavor to the last note sung by the voice.

For the piano, phrase endings in the song are marked *rit.* and *dim.* and lead to chords (mm. 6, 10, and 16). The final chord, the largest and longest, combines notes from both “pitch centers,” and leaves a question in the listener’s ear. The second inversion chord leaves it more open and informs us that we are only at the beginning of the journey. This final chord, following a quasi-cadential gesture in the left hand of the piano, hints at an unresolved dominant seventh, and looks towards the future, with its unrevealed mysteries. Lastly, a dissonance is added by the inclusion of bichordal harmonies in the piano, a final musical and emotional comment.

Giving attention to aspects of performance, there is a challenge for the voice in the phrase encompassing mm. 10-14. A mark in the score for no breath to be taken during this phrase, specifically between the words “pendulum” and “returning,” creates an especially long phrase, not a problem for the advanced singer, but it must be prepared with a large breath. The marking of “no breath” contradicts the structure of the poetry, perhaps further intimating the difficulties involved in returning to oneself “despite everything.” Finally, the last marking at the end of the song calls for a “very brief pause.” This requires a fast dramatic and emotional shift for both the singer and the pianist, and

propels us forward into the next movement where there will be a new mood and energy level.

“Echo” is the title of the song, but the poem is not given a title. Cipullo resets the poem at the end of the song cycle, creating an echo, but Tuszyńska presents the poem only at the beginning of the poetry cycle. The topic of ambiguity will be treated fully in chapter 4, where “Unbroken” is discussed. The word “echo” in itself offers ambiguity as it is also the name of a figure in Greek mythology. This connection will unfold in chapter 5’s analysis of “between verses.”

CHAPTER 3

“IMPOSSIBLE (*GLANCES* No. 2)”

it's impossible to leave
a house without a door

there isn't any way
to get back in

Where “Echo (*glances* No. 1)” contains thirteen words and seventeen measures of music, “Impossible (*glances* No. 2)” contains seventeen words and thirteen measures of music, all prime numbers, highlighting the contrasting content of the poems. Prime numbers can be seen to act as an imperative, a “bottom line,” implying directness, and as pertains to this poem, either inability or unwillingness to compromise. The indivisibility of prime numbers is an analogy for people that will not budge from their point of view. A miniature “scena” unfolds as literary and musical elements interweave throughout the song cycle.

“Impossible” is set in three sections, each one phrase in length. Each phrase is in two parts: the first, syncopated, and chromatic, with rhythm driving forward at *forte*; the second, *allargando*, *piano*, and *dolcissimo*. This alternation gives the effect of a heated entanglement followed by a stunned questioning, regret, or apology. There is further asymmetry in the number of measures contained in each phrase: three plus one, two plus one, and finally three plus three.

Paralleling the chaotic turns that conflict takes in real life, asymmetry is supported first in “Echo,” where phrases are six, five, five, and three measures in length, and next in

“Impossible,” where phrases are four, three, and six measures in length. These interesting peculiarities are obvious and at the same time the music is accessible. “Impossible” uses nearly constantly changing time signatures, creating unity through asymmetry. With the exception of two measures (mm. 5 and 13), time signatures change in every bar. The changes are skillfully done and what the listener detects is an elegance of speech rhythms.

The introduction, four measures long, syncopated and driving with an indication of fast and accented, announces a sharp change of scene from the previous song. The piano, clearly one of the characters in this “scena,” will by the end of the fourth measure have two loud outbursts followed by an apology for poor behavior.

Just as energy accelerates, rises, and crescendos when an outburst of this sort occurs, several musical devices are used here to create this effect. Beginning in m. 1 with a low rumble with both hands in bass clef, by m. 3 we have risen to both hands in treble clef. Rhythmic diminution is used in mm. 1-2 as tempers shorten and rise (ex. 4). The right hand’s sixteenth notes flow over the left hand’s shortening note values: from quarter note, to dotted eighth note, to the final staccato eighth, all with accents. The rising scale in the left hand in mm. 1-2 (F, G, A-flat, B-flat, and D- flat) almost stomps up to the final staccato eighth note. The harmony is built on successive perfect fourths, with dynamics growing from *mf* to *fortissimo*. While the bass pitches are included among the right hand notes in m. 1, by m. 2 they have strayed off. Either witnessing or throwing a temper tantrum, the singer, on the final, staccato eighth notes of both the second and the third measures, either slams or has a door slammed in her face, not once, but twice, an effective example of text-painting before the first word is uttered. Measure 3 culminates

its explosion in half the time of mm. 1-2, supporting the accelerated energy of the conflict. The combined effect of a rising scale, shortening of rhythmic values, dynamic increase, and rising register set the stage for the scene that is about to unfold.

The musical score for Example 4 consists of two staves: Voice and Piano. The time signature is 2/4, and the tempo is marked 'Fast, accented (♩ = 115)'. The piano part begins in measure 1 with a rising scale in the right hand, marked *mf*. The voice part is silent in measures 1-3. In measure 4, the piano part continues with a rising scale, marked *ff*, and the voice part enters with a single note, marked *p*. The score includes a tempo change to 'molto rallent.' in measure 4. The piano part also includes a dynamic change to *mf* in measure 4.

Example 4: Cipullo, *glances*, “Impossible (*glances* No. 2),” mm. 1-4. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

Having the effect of a reconciliatory gesture, m. 4 uses both hands in treble clef, marked *piano* and *molto rallentando*. An “unresolved” cadence, slowing tempo, and both hands sharing the longest note value so far (m. 4, beat 2), combine to give sharp contrast to the first three measures. After slammed doors, now there is a feeling of “Oops, I wish I hadn’t done that.”

In mm. 1-2, the shortening beat lengths parallel the shortening of tempo. Subdivision of the beat (four, four, three, three, two) combines with an increase in chromaticism and thickening texture, working effectively towards intensification of emotion.

This pattern is repeated in mm. 5-6 in the piano (ex. 5), unifying the structure. The second character, the voice, joins in, and additional emphasis is created in m. 6 with

4 $\frac{2}{4}$ molto rallent. a tempo *f* (8) *mp* *riten.* *molto*

it's im - poss - i - ble to leave a house with - out a door

$\frac{2}{4}$ molto rallent. a tempo *p* *f* *mp* *riten.* *molto*

Register parallels the energy of anger, which passes up and out of the human body, by starting with both hands in bass clef and rising to both hands in treble clef. With the voice's entrance in m. 5, the piano for the first time has the right hand in the treble clef and the left hand in the bass clef, unifying previously disparate registers as the piano and voice share dramatic, musical, and poetic material.

22

riten. - - - molto **a tempo**
 7 $\frac{3}{4}$ *dolcissimo* *mp* 3 *p* $\frac{9}{16}$ $\frac{7}{16}$ *f*

with - out a door there is - n't

riten. - - - molto **a tempo**
 10 $\frac{3}{4}$ *dolcissimo* *mp* 3 *p* $\frac{9}{16}$ *f* $\frac{7}{16}$

an - y way to get back in

allarg. - - - molto *dolce*
f *poco* *f* *p* *pp* *ppp*

pause

July 14, 2002
 Schwandorf, BAVARIA

Example 6: Cipullo, *glances*, "Impossible (*glances* No. 2)," mm. 7-13. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

both hands in treble clef in m. 9, both characters immediately find themselves returned to a state that previously had to be worked up to. Using identical pitch content in the piano from m. 3, with the addition of the voice and accents in both hands of the piano (m. 9), a thickening of the texture adds to the intensity of the still growing argument.

The one-measure piano interlude in m. 8, an abbreviated version of the three-measure piano introduction, reflects increasing intensity as tempers continue to rise. As in m. 5, we are jarred at m. 9, from a conciliatory mood back into the heat of the argument. The return to both hands in bass clef in the piano lets us know that this idea is not finished. Switching the left and right hand material from the opening measures gives additional interest; emotions are more intense, and the dynamic level begins at *forte*. With the left-hand sixteenth-note patterns descending instead of ascending, a new tactic from this character's arsenal of conflict strategies is revealed.

Among many interesting choices made by Cipullo, this movement is set as a confrontation between two characters, using separate harmonic materials for the piano and voice. Chromaticism in the piano, juxtaposed against a more diatonic vocal line creates tension between the parts that does not "resolve" musically or otherwise. The dissonant harmonies let us know that all is not well, which gives both performers much to inform the imagination and react to.

Integral to the piano part (except at the end) is the use of stacked or ascending and descending perfect fourths, an interval not prominent in the vocal writing. But the final interval of the voice part descends a melodic perfect fourth, as the characters seek reconciliation.

Measures 4, 7, and 11-13 express penitence, or perhaps surprise. Set first in m. 4 using two beats, next in m. 7 using three beats, the gesture is expanded in mm. 11-13 to six beats. Possibly an analogy for increasing feelings of remorse, the expansion of this gesture can also be seen as both characters tiring from the conflict.

Measures 4 and 7 conclude with ascending intervals, but at the appearance of the gesture in mm. 12-13, both piano and vocal line descend, perhaps indicative of depleting energies. Supported with the marking of *dolcissimo* in m. 7, and *dolce* in m. 12, the characters seem to say, “I’m sorry.” In m. 7, the *dolcissimo* for the piano and voice text-paints the poetry, illuminating the uncertainty of trying to leave a house without a door, and the emotional backlash felt after an explosion of anger. The voice finishes in m. 12, offering a hint of optimism to the chromatic final chord. Using register as part of the text painting, the piano, with both hands in treble clef, mimics a whisper.

Each of these “reconciliatory” gestures, with an indication of slowing down combined with soft dynamics, is followed by an immediate *a tempo*, as the argument spontaneously returns, and at full speed. First the piano completes a cycle, mm. 1-4, followed by the voice and piano together in mm. 5-7, as the piano and voice play off each other. In the final and longest phrase, mm. 9-13, the characters mix it up, lending confusion to who is leading and who is following. Measure 8 begins with the piano; the voice jumps into the action after only one measure, and piano and voice almost end together. The piano, clearly the more argumentative of the two characters, insists upon having both the first and last word.

The repeated slamming of doors, represented by the piano in the final staccato beats of mm. 2, 3, 6, and 8, is joined by the voice in m. 8. The piano sets a strong scene

for the singer to find herself in the middle of as she enters in m. 5. Set up by the introductory measures of the piano, and offering many choices for dramatic interpretation to the singer, the music and poetry create a miniature “scena,” full of the contrast and conflict that define drama.

Ambivalence is created with the piano’s last note, which acts like a combination of an exclamation mark, a question, and a period at the end of a sentence. The final staccato F# in the bass of the piano in m. 13 is humorous and at the same time intimates that things are not over yet. Unsure of what the piano’s intent is, the singer may choose to silently react with: “Are you kidding? Did you really need to do that? Do you always need to have the last word?” One can visualize the character represented by the piano leaving the room, “softly” closing the door, and smiling sarcastically.

The vocal line helps the singer to be secure in pitches. While some pitches might be difficult to find against the piano harmonies, the strong diatonic intervals of the vocal writing serve as an anchor for the singer. For example, the G5 on the final beat of m. 4 in the right hand of the piano, sets up both a pitch reference and a dominant-to-tonic cadential reference to assist the singer in finding her next pitch.

The singer’s final note, E4, in m. 12, is her lowest note of the song. The mark to decrescendo from *pp* to *ppp* may be indicative of penitence, but the dissonance between the voice and piano seems to say otherwise. This final dissonance is a marvelous comment on the predicament the performers are in at this moment—locked out of the “house” with no way “to get back in!” With the pause marked at the end of this song, for the first time in the cycle there is breathing space, room for contemplation for both performers and audience.

CHAPTER 4

“UNBROKEN (*GLANCES* No. 3)”

that's how it will stay
our tenderness

torn by departure
unbroken

“Unbroken (*glances* No. 3)” contrasts with the previous two songs as it presents new textures, extreme ranges of the piano, large melodic and harmonic intervals, expanded note values, and a longer overall length. The music is twenty measures in length, with phrases containing seven, six, two, and five measures, maintaining the asymmetrical phrase structure encountered previously. Prime numbers are still present: the poem has eleven words. Seven and six are thirteen, and two plus five is seven: asymmetrical phrase lengths could be seen as reinforcing the unevenness of the text.

After two songs in which the vocal and instrumental parts are clearly differentiated from each other, here the parts are integrated through musical motives and use of intervals. The text, fixated on a formerly passionate relationship, also offers a change of perspective. Where the previous movements were proverb-like, the text here is more personal.

The song unfolds in an atmosphere of spaciousness (ex. 7). It is marked “as sustained as possible, very free and expressive,” *piano*, and *legato*, using quarter and half notes, and it begins with the open and sparse interval of a harmonic major seventh in the treble (A4 to G#5) that resolves. The intervals of a seventh and a second form a

Unbroken (glances No. 3)

Agata Tuszynska

Tom Cipullo

As sustained as possible, very free and expressive

3/4 4/4 5/4 4/4

Voice

As sustained as possible, very free and expressive

3/4 4/4 5/4 4/4

Piano

p legato mp *ppp teneramente* *mf poco* *pp dolce*

5 4/4 3/4 pressing forward 4/4 riten. - molto a tempo *pp sost. teneramente* 2/4

that's how

a tempo

passione pressing forward riten. - molto *pp subito*

poco *f*

Example 7: Cipullo, *glances*, “Unbroken (*glances* No. 3),” mm. 1-8. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

core motive found throughout the song in the piano part. The first three notes are the dominant feature of the song, and are present in mm. 1-5. The top note in the right hand resolves each time through a descending melodic second to a chord note. This movement down a second is the resolution of an *appoggiatura*, which is the most characteristic motive of the song. In mm. 2-5, the second melodic note is followed by a descending sixth, which also fits into the chord. The descending melodic second foreshadows musical and textual events that the voice will later express. As seen in the vocal writing in the phrases that begin in mm. 8 and 14, the first central component is consecutive descending melodic seconds. These “connected” intervals relate to the title of the song, “Unbroken.”

Sevenths and seconds are part of the material from which the song is constructed, and these two intervals are of interest on another level: a seventh and a second are interval inversions. My contemplation of the concept of an interval leads me on a journey toward deeper levels of meaning in the poetry and the music.

Interval is defined as an intervening period of time, a period of cessation, or the space between things.¹⁸ Musically, we have harmonic and melodic intervals. In mathematics an interval is the totality of points on a line between two designated points. The military application is the space between soldiers or units in military formation, and in British culture the term refers to a break in a performance, an intermission. In cards it refers to a period in a game for placing bets,¹⁹ an interesting analogy for the possible outcome of the lovers in *glances*. All definitions of the word “interval” deal with time

¹⁸ *Oxford English Dictionary*, <http://www.oed.com> (accessed February 16, 2011).

¹⁹ *Dictionary.com*, <http://dictionary.reference.com> (accessed February 16, 2011).

and space. Finally, synonyms for “interval” include “opening, gap, gulf, and separation.”

In this song, “Unbroken,” our lovers are separated.

The qualities of the interval inversion of a second and a seventh can be seen to serve as a musical analogy for the contrasting, quasi-opposite elements in the poetry. To connect these pieces of the puzzle, key words of the poetry must be defined.

Torn: Verb. Past participle of tear. Rent or riven by being pulled violently asunder; wearing torn garments.²⁰ To wound or injure; implies violence or force. To distress greatly. To pull or snatch violently. To divide or disrupt, wrench away with force. Lacerate; to pull apart in pieces. To distress greatly; anguish that tears the heart.²¹

Stay: Noun. Something that supports or steadies something else; esp. an appliance for holding up or securing in position some part of a structure. A large rope used to support a mast (nautical). The action of stopping or bringing to a stand or pause.²² Women’s undergarments (historical: whale bone, modern: wire). Verb: to cease going forward; to stop, halt; to arrest one’s course.²³ To spend time in a place, with a person. To continue to be as specified, as to condition or state (to stay clean, to stay with a project). In poker: to continue in a hand by matching an ante, bet, or raise. Archaic: to cease or desist. Archaic: to stand firm (stay the course, endure to completion). To satisfy temporarily the cravings (hunger).²⁴

Departure: Noun. Separation, severance, parting. A boundary separating two regions; a separation, division. Separation of a metal from an alloy or a solution. Parting with, giving up. The action of departing or going away. Death. Deviation (from a path, course, standard), withdrawal, divergence. The action of setting out or starting on a journey; specifically—the starting of a railway train from a station. The starting or setting out on a course of action, or thought. Law: a deviation in pleading; departure in despite of the court. Navigation: the distance (reckoned in nautical miles) by which a ship in sailing departs or moves east or west from a given meridian; change of longitude. The bearing of an object on the

²⁰ *Oxford English Dictionary*, <http://www.oed.com> (accessed February 16, 2011).

²¹ *Dictionary.com*, <http://dictionary.reference.com> (accessed February 16, 2011).

²² *Oxford English Dictionary*, <http://www.oed.com> (accessed February 16, 2011).

²³ *Ibid.*

²⁴ *Dictionary.com*, <http://dictionary.reference.com> (accessed February 16, 2011).

coast, taken at the commencement of a voyage, from which the dead reckoning begins.²⁵

Unbroken: Adjective. Of compacts, etc.: not broken or infringed; unviolated, inviolate. Of material things: not broken or fractured; intact, whole. Not crushed, humbled, or subdued; not impaired or weakened. Of horses, etc.: Not tamed or rendered tractable; untrained. Not interrupted or disturbed; continuous, uniform. Of ground: Not broken by ploughing or digging. Not broken in ranks; not thrown into disorder. Botanical: Not variegated.²⁶

Tenderness: Noun. The quality or state of being tender. The quality of being tender in regard or treatment of others. Sensitiveness to impression; impressionableness, soft-heartedness. Soreness, ache, affliction. Crankiness (of a ship). Sensibility to pain, esp. when touched.²⁷ Physical softness or delicacy; inability to stand rough usage; weakness, frailty, youthfulness. Warmth, affection, closeness.²⁸

Each word is used in various ways. As well as containing sharp contrast, all of these words possess multiple and sometimes seemingly contradictory definitions. These qualities can be seen as analogous to the human ability to feel multiple emotions simultaneously. Double meanings, contrast, and contradiction are found at the core of the poetry, and paradox ties together text, music, and drama.

Paradox lies not only in the words of the poetry: it also forms one of the most important themes of the cycle. In this song, words, concepts, images, emotions, and definitions bounce against and off each other. Beyond the individual words, their combinations create an enigma, from which the layering of musical motives issue. “Our tenderness” and “will stay,” compare with “torn by departure,” yet “unbroken.” Concepts of complexity and contradiction emerge, setting up the theme of paradox that pervades the song.

²⁵ *Oxford English Dictionary*, <http://www.oed.com> (accessed February 16, 2011).

²⁶ *Ibid.*

²⁷ *Ibid.*

²⁸ *Dictionary.com*, <http://dictionary.reference.com> (accessed February 16, 2011).

The contrast of large and small intervals (sevenths and seconds) forms an analogy with the words “broken,” “unbroken,” and “torn.” The first notes of the music begin the paradoxical journey. The title of the song is “Unbroken,” yet, through the device of a grace note, the first notes we hear, A4 and G#5, have the effect of a “broken chord” (m. 1). The sevenths and seconds each have their own musical identity. The sevenths are used as appoggiaturas and the seconds are used as a separate musical entity. This supports “broken.” Yet the seventh resolves, which relates to “unbroken,” and the seconds do not resolve, which relates to “broken.” The large space between the two notes of a seventh correlates to “broken” and the two notes comprising a second correlate to “unbroken.” Each “is” and “isn’t” at the same time.

Measure 2 continues with a rolled chord in the piano. Whether this chord is seen as a musical inference to “broken” or “unbroken” can be arguable according to individual perspective. Characteristics of both “broken” and “unbroken” can be perceived, yet neither word is accurate, and the rolled chords could be seen as enigmatic or ambiguous. Regardless of whether, or which word is assigned to the rolled chords, the ambiguity in itself is pertinent to the paradoxes of text and music and continues the theme of things that simultaneously “are” and “aren’t.” The left hand, in the treble clef, enters with F#3, C#4, and C#5, the first of many quintal constructions. The right hand moves up to C#5 and B5. The appoggiatura on B5 again resolves to a chord note, A#5. This is different than the resolution in m. 1, due to the chord of resolution being present in the left hand.

Unification of piano and vocal material-“unbroken”- relates to the word “our” in the poetry, and derives from the shift in the poetry, from proverb-like to personal. The appoggiatura motive, with its descending melodic second, is expanded musically with

consecutive descending melodic stepwise motion in the voice writing, again “unbroken.” Expanded descending melodic seconds appear in half the measures of the piano part, each of mm. 1- 7, 11, and 14-18, and in the voice in mm. 8-9 and 14 (ex. 8).

Descending melodic fifths or sixths are also found in both the piano and voice, and serve to further unify musical and textual material. As the melodic material expands in m. 2, the piano part anticipates the vocal line. Resolution of the appoggiatura in the right hand of the piano is followed by the descending interval of a sixth, A#5 to C#5. In places where appoggiaturae are used the resolution is always down to the note below. The descending melodic seconds relate to “unbroken” and the theme of unity. Large descending melodic intervals contrast with stepwise melodic intervals, and relate to the contrast between “unbroken” and “broken.” Following descending stepwise movement, the melody in the piano leaps downward in mm. 2-6, and 18. The vocal line, in its first and second phrases, is structured likewise (mm. 12 and 15).

The left hand is written in bass clef in m. 3, though it really doesn’t move in register, and the right hand moves downward, on beat one, almost an octave, to E4 and D5. The grace note of m. 1 returns, now in both hands, separating these four notes, and continuing the theme of “broken.” The texture is filled with contrast, as it begins in m. 1 thin and close, with the range an octave. Measure 2 spreads out and thickens, while m. 3 comes back together again, and becomes thinner, although not as much as m. 1.

Measure 4 breaks further apart with thicker textures and more spread out registers, using 6 notes at once, but *pp*. The C# from the middle voice of the piano in m. 2 lingers until the end of m. 4, continuing the theme of “unbroken.” Contrast is continued through large leaps in m. 4 as the left-hand’s F#-major chord reaches down to F#2,

5 $\frac{4}{4}$ $\frac{3}{4}$ pressing forward $\frac{4}{4}$ riten. - - molto a tempo *pp* sost. teneramente $\frac{2}{4}$

that's how

pressing forward riten. - - molto $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

passione *poco f* *pp subito*

9 $\frac{2}{4}$ $\frac{4}{4}$ *sempre pp* $\frac{3}{4}$ *non poco* $\frac{2}{4}$

it will stay our

12 $\frac{2}{4}$ *molto pp* $\frac{3}{4}$ *p* $\frac{4}{4}$ *f* $\frac{2}{4}$

ten-der-ness torn by de-par-ture

molto pp *pp* *p*

Example 8: Cipullo, *glances*, “Unbroken (*glances* No. 3)”, mm. 5-15. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

with the right hand's top note jumping up over three octaves (C#4, B4, and B6). The right-hand melody repeats the notes of the right-hand melody in m. 2 (B, C#, and A)—“unbroken.” Contrasts continue as m. 4 adds D#—“broken.” The final top melodic note in the right hand of the piano is C#5, the same as the final note of m. 2—“unbroken.” Left-hand harmonies, F#-major, the same as m. 2, but in a different octave, carry on the theme of unity. Registration and textures contrast with previous material, communicating with “broken,” and returning pitch classes and left-hand harmony from m. 2 relate to “unbroken.” Measure 4 is filled with contrast and unity, more levels of all that “is” and “isn’t.”

Measure 5 brings the left hand to its lowest notes of the song, C1 (with C2), as the large leaps of both hands carry on the theme of “broken.” The right hand's return to the pitch classes of m. 1 continues the theme of “unbroken.” There is a return to thin texture, though not as much as in m. 1. The rolled chord on beat one (does it relate to “broken” or “unbroken”?) carries on the theme of paradox. The melodic and harmonic intervals continue the appoggiatura pattern established in mm. 1-4. The pitch classes of the right hand of the piano return, and we go back to the simpler texture and sound, but not all the way; we get the opening interval, but with the C in octaves below and the rhythm of m. 2, all carrying on with the theme of contrast.

Another pattern of contrast that maintains an analogy with “broken” can be seen in the dynamics, which move from *p* in m. 1, to *ppp* in m. 2, followed by *mf* in m. 3, *pp* in m. 4, *poco f* in m. 5, a crescendo through mm. 6-7, and *subito pp* in m. 8. In m. 6 are more contrasts that support “broken.” Registrally, both hands move closer together, and

the texture begins to thicken. Continuing concepts of contrast, the left-hand harmonies introduce stacked fifths, with the root of the construction on B1, including F#2 and C#3.

A cadence in m. 7, marked *crescendo*, and *riten. molto*, contrasts from previous melodic treatment by introducing a change in melodic motion. The final notes of the measure break from the expected descending leap of a sixth, and leap upward over two octaves to the highest notes of the song so far, F#6 and 7. Registration continues the contrast as the right hand's G#-minor chord and the left-hand's A-minor 6_5 chord move upward.

Measure 8 arrives solidly on an unexpected A-flat major chord, carrying on contrasting registers. The highest note of the song, A-flat7, is in the right hand of the piano, with the left hand in treble clef. More contrast is presented, as the registral space is large, but the chord is simple. The theme of "unbroken" persists, as the arrival on A-flat, enharmonic to the first melody note in m. 1, G-sharp, brings us almost back to where we started. The first note of the voice is elongated, after which it maintains "unbroken" descending melodic stepwise motion through m. 9 (except for one descending third in m. 9, from B-flat4 to G-flat4).

The left hand of the piano extends downward in m. 10 to a whole note on D-flat1, and the voice compliments this sustained note with a pedal point that begins on the last eighth note of m. 9, on G-flat4, and moves in m. 10 to A-flat4, creating unity within and between each of the two parts. The voice's held notes maintain the theme of "unbroken" well into m. 12, while the piano perpetuates contrast with leaps. The piano texture thickens and weaves above and below the voice's held notes on the words "will stay." "Our," offers paradoxical commentary to words that relate to the theme of unity and

“unbroken,” and bring contrast between the voice and the piano. Quartal constructions introduced in the right hand, in m. 10, are juxtaposed with quintal harmony in the left hand (first seen in the left hand in m. 6).

The bass note of each beat of m. 11 is A, which is used in the lowest voice of the right hand of the piano in mm. 12-15, and the voice arrives on A3 in the second half of m. 15. The pitch A relates to “unbroken.” Notes seen in mm. 1, 5 and 7 (A3 and G#4) are repeated in mm. 12, 14, and 15—“unbroken,” though used differently and spread out—“broken.” A and G# are “broken” in articulation as there are three different styles present: grace note in m. 1; rolled in mm. 5, 12, and 14; unbroken in m. 15. The first three pitches from m. 1 (A4, G#5, and F#5) return in mm. 12, 14, and 15, in a lower octave (A3 G#4, and F#4), and in all instances the notes form appoggiaturas which resolve to F#—“unbroken,” but with additional harmonic materials—“broken.” In mm. 12-15 the voice utters the words “tenderness,” “torn,” and “departure.” Music and words contain contrast and enigma.

The words “tenderness” (m. 12) and “torn” (m. 14) are both set with a rolled chord. These enigmatic chords, on the downbeats of mm. 12, 13, and 14, bring out softer emotive qualities as well as the distinctive “blurring” of the line between “broken” and “unbroken.” The choice of identical musical treatment for two words with such different meanings points to the paradox found in the definitions of tenderness and torn, forming the connection between these two seemingly contradictory words.

Articulation changes in m. 15 with the word “departure.” The downward leap in the voice, in m. 12, on the word “tenderness,” is marked *portamento*, which preserves a sympathetic link with the softer definition of the word. However, text painting, melodic

articulation, and emotional content change on the word “departure.” The previous softer treatment in m. 12, *portamento*, is abandoned with a straightforward descending leap in m. 15 that is combined with a crescendo to *poco f*. Text-painting in m. 15 continues in both hands of the piano, marked with accents, and the left hand brings back the grace note seen in mm. 1 and 3: appropriately placing a “broken” chord in the left hand under the voice’s declamation of the word “departure” (ex. 8).

Important features of the vocal line are descending stepwise motion (linked to unity/our/unbroken) and descending wide and spacious intervals (linked to contrast/broken). This combination of motives forms the core of the first two vocal lines (mm. 8-13 and mm. 14-16), unifies the structure, and embraces contrast. Descending, stepwise motion, literally “unbroken,” is followed by contrasting descending large intervals, a fifth in m. 12, and a sixth in m. 15. A statement of paradox and contrast exists in the last vocal line (mm. 16-20), where the voice, while declaiming the word “unbroken,” breaks from previous vocal treatment, and leaps upward with a long, held note, and an underlying moving accompaniment, gradually slowing (ex. 9).

Other elements of the song present further contrasts. Stacking in the left hand of a perfect fifth, with either another perfect fifth or a sixth above, creates quintal constructions, sometimes rolled, sometimes broken (through the device of a grace note), and sometimes unbroken. These chords are found on the downbeats of mm. 4, 6, 10, 12-14, and 18. For all of the shared material between the voice and piano, the two parts are rhythmically distinct. At the end of the song, the voice and the piano are given contrasting rhythmic treatment, as the voice sustains one long held note, while the piano has more motion (mm. 17-20). The dynamic scheme also offers contrast. In m. 3 a

16 *molto* *dolcissimo* *sub* *molto* *molto*
ppp teneramente
un - bro -

poco f *sub. pp* *poch.*

19 *perdendosi* *ken* *perdendosi* *ppp* *poch.*
extremely brief pause

3/4 3/4

extremely brief pause

July 18, 2002
Germany and LIC

Example 9: Cipullo, *glances*, “Unbroken (*glances* No. 3),” mm. 16-20. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

crescendo starting at *mf* is followed on the downbeat of measure 4 by *pp dolce*, and both mm. 5-8 and 16-17 are marked to begin a crescendo at *f* and arrive on a downbeat at *subito pp*. This surprise dynamic arrival at the end of each of these phrases provides continued contrast, musically and emotionally. There is also a motive of harmonic seconds in the piano (mm. 3, 4, 6, 7, 9, 14, and 18). Some with and some without accents, these harmonic seconds offer contrast rhythmically in mm. 3 and 18, while the dissonances accentuate the more poignant aspects of the text.

The second and third syllables of the word “unbroken” (mm. 16-20) are set with a single, sustained note. This note is long, especially with the fermata in m. 20, and is a place for the singer to exhibit the outer limits of her ability to sustain tone and control breath. Text-painting of the word “unbroken” offers new treatment of musical material. In mm. 17 and 18, the downward leap in the piano’s melodic line is a tritone, rather than the previous fifth or sixth (the tritone is reinforced by the upward leap in the left hand on the second half of the following beat), again breaking from previous materials.

More “unbroken” aspects of text and music are supported in the last phrase. Prior to m. 15 nearly every measure is given a different time signature. Measure 16 moves from “broken” to “unbroken” as the time signature remains in $\frac{4}{4}$ through the end of the song. Markings of *teneramente*, *ppp*, and *dolcissimo* appear with the first rolled chord in m. 2 and are paralleled in m. 17 on the word “unbroken,” opening and closing the song in the same way. The voice sustains the root of D-flat harmonies, while the piano melody line that has been used throughout the song adheres to descending stepwise motion followed by a descending leap. With the final notes, harmonies allude simultaneously to D-flat major and minor. The poetry’s sentiments of feelings that are perpetual (“that’s

how it will stay”) are expressed through extended note values in the final measures for both voice and piano. A final comment on the “everlasting” is made with a fermata over the last notes for both the voice and the piano.

Perdendosi in m. 19, defined as “fading into nothing, dying,” is simultaneously coupled with the piano’s most spacious writing, including the longest note values and most extended range.

The layers of contrast and unity are symbolic of the basic paradox that has summarized the song, and we are brought out of our contemplation unexpectedly as the next song begins immediately following an “extremely brief pause.”

CHAPTER 5

“BETWEEN VERSES (*GLANCES* No. 4)”

between verses
we eat wild strawberries and cabbage soup
we swallow aspirin
we make the bed

between verses
we burn milk
we marvel at a statue of winged Nike
we ready ourselves for a trip

we turn autumnal
between verses

and
on a verse
sail away

The longest movement, both poetically and musically, is at the center of the song cycle. Reflected outward from this center on each side are three songs, with the overall form bringing images of reflection and mirror to the mind’s eye. Working outward from this pivotal point, each successive song becomes increasingly shorter. This “reflection” both comes from and is paralleled in the text.

Paradox, on its many levels, has already been discussed as a primary theme in the cycle. The addition of the idea of reflection and mirror brings us close to another paradox in the song cycle.

Communicating back to the previous song where the word “departure” appears, here we “sail away” on a “trip.” As we ponder the melancholy of “sail(ing) away” on an “autumnal” “trip,” we wonder whether the trip is pleasant, painful, or

possibly even a reference to death. On a positive note, the previous song's reference to "departure" was alone, whereas now the "trip" is together. Paradox is reintroduced as sailing away "on a verse" evokes fantasy, but this will be quickly dispelled in the next two poems.

A change of poetic style occurs, with the use of repeated words, which catch the eye and ear. Anaphora, repetition of a word or words at the beginning of two or more successive sentences, clauses, or verses, is effectively utilized. "We" is used as a structural event, giving both rhythm and shape to the poem. The words "between verses" serve several functions: the title of the song, a textual analogy, and as an anaphora surrounding the smaller anaphora. That is, the repeated words frame a larger group of repeated words.

The word "we" communicates with the word "our" from the previous song. The word "our," used only once previously, is now transformed into a persistent, repetitive "we," assuring us of the couple's intimacy. Celebrating the ordinary through shared activities, the song focuses on what appears to be the morning after a party (we swallow aspirin), with activities that include burning milk, consuming Polish peasant food, and preparing for a trip. The poetry remains consistent with the paradoxes that permeate the cycle, as our couple participates in activities containing both positive and negative connotations.

The song opens with running sixteenth-note, five-finger patterns in the right hand, with pitches from the F-major scale, over left-hand pitches from the B-flat major scale, first in quarter notes for one measure, followed in the next measure by staccato eighth-

between verses (glances No. 4)

Agata Tuszynska

Tom Cipullo

3/4 Lively (♩ = 102) 4/4

Voice

3/4 Lively (♩ = 102) 4/4

Piano

p *leggero*

3 *p* 3/4 *mp* 4/4

be - tween ver - ses We eat wild Straw - ber - ries

pp *staccato* 3/4 *mp* *legato* 4/4

6 4/4 *poco f* 3/4 *mf* 4/4

and cab - bage soup we swal - low as - pir - in

4/4 *poco f* 3/4 *mp* 4/4

Example 10. Cipullo, *glances*, “between verses” (*glances* No. 4), mm. 1-8. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

note octave leaps (ex. 10, mm. 1-2). These two motives, the running notes and the leaping patterns, set the tone of the song. The perpetual motion of the right hand in the piano continues throughout, acting as a unifying element, and giving the feeling of anxiety as time rushes by. The left hand's octave leaps can be seen as representative of the fragmented motion of our couple as they leap from one activity to the next, as well as grounding for the right hand's perpetual motion.

The first of eight activities our couple whisks through is the eating of "wild strawberries and cabbage soup." The flowing right hand, which leaps up through two and a half octaves in the first three measures, is grounded by a B-flat major scale in the left hand, beginning on E-flat (which also leaps upward). As the right-hand material derives initially from the F-major scale, the music is bitonal. At the entry of the voice, in the piano part, a pitch center of F takes over, touched upon in the right hand of the piano against the still persistent E-flats. The musical materials stay within the two motives already described, until the word "soup."

The repeated scale fragment in thirds on the third and fourth beats of m. 6 introduce the next activity. These beats feel like an interruption of the smoothly flowing time, even though they are still running sixteenth notes, as they push their way into the music with accents (ex. 10). This interruptive style also serves as a preview to an upcoming important motive.

As our couple "swallows aspirin" (m. 7), the music further reflects the fragmented poetry. The pitch center shifts away from F, and the journey of activities continues. As right-hand scales ascend upward it is not hard to imagine the singer perhaps having a slightly nauseous stomach.

The fragmentation continues into the next activity of making the bed (ex. 11). The scales continue, bringing down what previously arose, but also changing subdivision of the beat to mark the changed activity. The two activities are also differentiated, with diatonic scale activity for swallowing aspirin (mm. 7-8) and chromatic scale motion for making the bed (ex. 11, mm. 9-10). The harmonic activity is different again for the third activity, with the voice and the left hand of the piano sounding only the notes of the C-major chord, crossing over each other and back, while the chromatic scales in the right hand run diagonally through the texture. So far, there has been no solid cadence, and key areas have been established through pitch content, in a different manner for each activity.

An interlude begins in m. 11. The piano's introductory material from m. 1 is reintroduced a half step higher, and the pitch material derives from the B-major scale (ex. 12). The motive is shortened, reflecting a gathering of momentum, as the descending scale is interrupted with angry chords, presenting vii₇ of E major, with D-sharp the predominant pitch in these measures. The placement of the interlude follows the written layout of the poetry: placed before the words "between verses," after making the bed, and before milk that is soon to be burnt. The fragmentation of the interlude is pertinent to the structure of the song and the poetry.

Anaphora (repetition of a word or words at the beginning of two or more successive sentences, clauses, or verses) is present on the musical level as a single motive. This motive first interjects itself into the music in m. 12. It is always in the piano, and it consists of either large descending staccato intervals, or staccato constructions in the left hand, with the right-hand melodic line rising, then descending, a melodic second,

6 $\frac{4}{4}$ *poco f* $\frac{3}{4}$ *mf* $\frac{4}{4}$

and cab-bage soup we swal-low as - pir - in

poco *f* *mp* *mp*

9 $\frac{4}{4}$ (earnest) *poco f* $\frac{3}{4}$ $\frac{2}{4}$

we make the bed

mf legato *p*

Example 11. Cipullo, *glances*, “between verses” (*glances* No. 4), mm. 6-11. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

2/4 3/4 *poco f* be - tween.

2/4 3/4 *p* *poco f* *p* *poco f*

15 2/4 *f* 1/4
ver - ses we burn milk

18 1/4 4/4 *sotto voce (in awe)* *pp*
we mar -

1/4 4/4 *sotto voce* *pp* 3 3 3 3

Example 12: Cipullo, *glances*, “between verses” (*glances* No. 4), mm. 11-20. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

with at least the final note staccato. The motive appears in mm. 12, 14-16, 18, 29, 31, 35, and 37, and functions as a musical unifying element. It is a musical metaphor for anaphora.

This motive functioning as anaphora is present in the music from its introduction in mm. 12-18, well into the next activity of burning milk. Beginning in m. 11, musical gestures begin to cut each other off in mid-sentence. After only two beats in m. 11, the motive jumps in (m. 12), in a manner literally demonstrative of anaphora, in between two measures of repeated material (mm. 11 and 13).

First, gestures alternate one measure at a time (mm. 11-13). In m. 14 both the anaphora motive and the five-finger motive begin to shorten, adding humor and a sense of urgency. The motives in the piano continue to shorten until the last beat of m. 14 and the first beat of m. 15, where they contract to one beat each. Harmonic materials alternate between pitches from the B-major scale (mm. 11 and 13) and the motive, vii⁷ of E (mm. 12, and 14-15). The word “between” enters at exactly this moment, adding literary anaphora on top of a musical anaphora within an anaphora. Beat 3 of m. 14 and beats 2 and 3 of m. 15 introduce new harmonic material as the music transitions toward a new activity, suggesting E Aeolian. The motive (functioning as a musical anaphora), in m. 16, transposes as well, now a C-major chord with added raised fourth, with E the predominant note, as we move into a new activity.

While this musical “chaos” is going on, milk is burnt. The activity is text-painted in the vocal line with a tritone on the words “we burn milk” (E5 and B-flat4). The B-flat4, also in the piano, persists in m. 17, and on the downbeat of m. 19. The piano punctuates the event with accented quarter-note chords in the left hand under right-hand

scale fragments. Lack of repose is text-painted in the harmony, as bitonality returns. The left hand now has the earlier “anaphora” harmony of vii_7 of E, against the right hand’s suggested E Aeolian scale fragments in m. 17 and scale passages in m. 19.

Descending scales, in the right hand of the piano offer text-painting as the singer watches milk boil over (ex. 12). While the voice is still declaiming the word “milk,” the downbeat of m. 19 retains the B-flat from m. 17, insinuating that the burnt milk hasn’t been cleaned up yet. Measure 19 also serves as transition material as our couple moves into their next activity. Descending scales were used in this way previously; as our couple transitioned from making the bed in m. 10, into the piano interlude in m. 11. As milk is burnt, the scale, with its interruptions, turns toward F, with an extended (and interrupted) cadence in mm. 18-19.

The right hand of the piano began the song in the pitch level of F and returns there in m. 20 with a pedal point on F in the left hand of the piano. Measures 20 and 21 add lowered third and fifth scale degrees in the right hand of the piano (m. 20, beat 4, and m. 21, beats 3 and 4), the tritone, F and C-flat, perhaps keeping the burnt milk in mind. The voice is doubled in the piano for the first time in the song in mm. 21-22, expressing the unity of our couple. Scale motion has been important in the piano part, and now this material is shared by the voice, while the couple “marvels.” Reference to Nike’s grandeur is text-painted with the direction of “in awe,” a crescendo to “forte,” thickening of texture, rising bass (F to G-flat/F#), and doubled octaves in the right hand of the piano (ex. 13). As the voice and piano rise, we can imagine Nike’s wings spreading (m. 22). The voice and piano parts consist of pitches from the D-flat major scale, as

18 $\frac{1}{4}$ $\frac{4}{4}$ sotto voce (in awe) *pp*
we mar - -

21 *mp* *molto* $\frac{3}{4}$ *f* $\frac{5}{4}$
- - vel at a stat - ue of winged Ni - ke

mp *f* *poco f*

Example 13. Cipullo, *glances*, “between verses” (*glances* No. 4), mm. 18-23. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

the left hand of the piano moves from F to G-flat, replacing the previous eighth-note pedal point with a quarter note, against scales in the right hand.

On the word “Nike,” in m. 23, there is musical paradox, as the pitch content expresses contradiction. An F# pedal point (enharmonically transposing the G-flat of the previous measure) in the bass against continued E-flat in the voice, and the right hand of the piano continuing scale motion in sixths, give it a quasi-whole-tone sound. Does such a scale have any meaning? The enharmonic change acts as a kind of pivot as well, moving us back to the sharp side, as the bass moves in m. 24 to E. A possible explanation of this harmonic riddle is concealed in the poetry and drama, in an analogy of our main character as Nike, This poses the question of both who the victor is as well as what the victory is.

Excitement is built in mm. 24-25, as “we ready ourselves for a trip,” with both piano and voice marked *ff*, *passione*, and *crescendo*. Tension continues to be built as the harmonic level proceeds to E, again a new pitch level for a new activity. Shared melodic material between voice and piano reconfirm our couple’s unity in m. 24, with a new motive appearing on the first beat (ex. 14). The motive first appears in the right hand of the piano, m. 24, beat 1, moves on beat 2 to the left hand of the piano, passes to the voice on beat 3, and returns to the right hand of the piano on the downbeat of m. 25. New musical material represents a new activity, and variety reinforces the episodic nature of the poetry. The original five-finger motive in the right hand of the piano from m. 1 returns on beat 3 of m. 24. The original bitonality of mm. 1-2 reappears, but whereas originally it was between the left and right hand of the piano, now the pitch level in an inner voice of the right hand of the piano contrasts with

the vocal line, the left hand, and upper right hand of the piano. Time has passed and our couple has travelled, and the returning five-finger pattern reflects this, as it now uses pitches that derive from the F#-major scale.

The harmonic and melodic material of 25 is the same as 24, but compressed, and continuing a bit further. Rushing forward through mm. 24 and 25, we arrive solidly on the downbeat of m. 26 on G, the largest gesture of the song (ex. 14). There is no traditional cadence but the feeling of arrival is reinforced through a doubled-octave G-major scale. The descending scales serve again as transition material into the next activity. The G-major scale in the right hand of the piano, is grounded by an insistent pedal point, now on G, in the bass, with C-major chords in the left hand of the piano.

There is a traditional tonal sense here, though without a traditional cadence. The *ff* of m. 26 turns suddenly to *pp* in m. 27, and the voice, marked *dolore*, announces the couple's autumnal turn. The five-finger motive returns in the right hand of the piano (m. 27), continuing its commentary. As our couple turns autumnal, the music sounds like it turns from major to minor. All pitches derive from the E-flat major scale, but, the music sounds centered in G minor: the voice sings only G and B-flat, supported by the still persistent pedal point of G in the left hand of the piano, and the right hand of the piano suggests G Phrygian.

Pedal on G continues through m. 28 with the voice's vii of V of G on beat one turning to G and D on beats two through four. The right hand of the piano perpetuates the five-finger motive, using pitch content that changes each beat of the measure. It is before the last activity and the momentum built from the previous activities compresses harmonically as chordal materials change on every beat. In mms. 27-28, the

24 $\frac{5}{4}$ *ff passione* $\frac{4}{4}$ $\frac{3}{4}$

we read - y our - selves for , a trip

26 $\frac{3}{4}$ $\frac{4}{4}$ *pp dolore*

we turn au - tum - nal

28 *p* *mp* $\frac{2}{4}$ *poco f* $\frac{1}{4}$

be - tween ver - ses and on a

Example 14. Cipullo, *glances*, “between verses” (*glances* No. 4), mm. 24-30. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

highest note of each pattern is given sustaining marks, (C, D, E-flat, E, F, F#, and G#), as the changing scales move up, readying us to “sail away.”

In m. 29 the motive functioning as anaphora returns in the Lydian mode (ex. 14). Descending scale fragments in the right hand of the piano in m. 30 return (suggesting Dorian), with an added G# in the bass superimposing another tritone, adding incongruity to possible thoughts of our couple enjoying a “happy ending.” The “anaphora” motive in m. 31 is, again and appropriately, interspersed between two measures of repeated material (mm. 30 and 32, the motive associated with transitions to new activities). The right-hand descending scales in m. 32, in the Dorian mode, continue over the acrid G# in the bass of the left hand. Measure 33 carries on the descending scale and the G# pedal point, adding F# to the commentary on the downbeat.

The voice rises from A4 to F5 (mm. 33-34), as the five-finger motive from the opening measures of the song returns (m. 34). Beats one and two, a literal repetition of m. 1 (ex. 10), completes a circuitous route in the overall structure as well as commenting on the roundness of the five-finger motive. Text-painting effectively sees our couple gradually disappear as the voice sustains a *pp dolce* F5 for four measures before fading away (ex. 15), while the piano continues its flurry of activity, not rising above *mp*, with alternations between the five-finger motive (mm. 34, and 36-37) and the anaphora motive (mm. 35 and 37, vii₇ of E-flat, with D the predominant pitch).

The final construction in mm. 38-39, with both hands in treble clef, the left hand's quintal construction on D-flat, and the right-hand's D-flat, F, G, and A-flat, contributing one more tritone, may intimate toward upcoming complexities. Future complexities are

31 $\frac{1}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ p $\frac{3}{4}$ *riten.*
verse... sail a -

34 $\frac{3}{4}$ *A tempo* *pp dolce* $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *poco riten.*
way...

38 *ppp* *pppp* *pause*

July 14, 2002
BAVARIA

Example 15. Cipullo, *glances*, “between verses” (*glances* No. 4), mm. 31-40. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

also pointed to through the final comment, staccato F octaves in the left hand of the piano, which refer back to a similar ending in “Impossible” (see ex. 6).

As the pitch centers of the song move around F, travelling through E, F, F#, and G, we return to F in m. 34 (ex. 15). This is the third appearance of F as a pitch center: the opening measures (ex. 10), the middle of the movement (ex. 13, m. 20-21), and the final phrase, concluding with the staccato left-hand octave F. The middle instance, in m. 20, happens as our couple “marvel(s)” at Nike, and falls at the exact center of the song. This creates a pivot point which reflects to the beginning and the end of the song and also can be seen as associating the pitch center F with happier times in our couple’s journey.

Throughout the song, Cipullo befittingly assigns modes to a song about Nike.

Table 1 illustrates the pitch levels associated with each activity.

TABLE 1 Activities and Associated Pitch Levels		
Activity Number	Words in Poem	Pitch Level
1 st activity	between verses	F & B-flat
2 nd activity	we eat wild strawberries and cabbage soup	B-flat
3 rd activity	we swallow aspirin	E
	we make the bed	C & chromatic scales
4 th activity	between verses	E Aeolian
5 th activity	we burn milk	E Aeolian
	we marvel at a	Lydian with added lowered third and fifth
	statue of winged	D-flat
6 th activity	Nike	D-flat, F#, & Whole tone
	we ready ourselves for a trip	E & F#
7 th activity	we turn autumnal	G Phrygian
	between verses	G mixture

TABLE 1, cont. Activities and Associated Pitch Levels		
Activity Number	Words in Poem	Pitch Level
8 th activity	and on a verse sail away	Dorian with G# F

At the central moment of this song, which is also the center of the song cycle, Nike appears (fig. 1). The presence of *Winged Nike* leads us to ponder several things. Does the “autumnal” couple keep a statue of her in their abode? Why the focus on mythology and why at this point in the poetry/music? Nike is the goddess of victory, both in battle and peaceful competition. Performing the role of divine charioteer, she flew around battlegrounds rewarding the victors with glory and fame. The *Winged Victory of Samothrace* (perhaps c.190 BC, though many scholars date it earlier), represents the figure of Nike. “Victory” is shown alighting on the prow of a ship; in its original location in the sanctuary of the Great Gods on the island of Samothrace, the prow was set in the basin of a fountain. The statue, now in the Louvre, may commemorate a naval victory by the Hellenistic ruler who commissioned the work.”²⁹

The mention of Nike at this middle of both song and song cycle holds the clue to the largest paradox of the entire song cycle. Even the statue *Winged Nike* has paradoxical elements. There is a lot of motion in this statue, although of course it isn’t really moving. Her pose is still while a strong wind blows her garment; there is both grace and strength, and a meeting of the divine and humanity. Continuing with more paradox, our couple, as

²⁹ Richard Buxton, *The Complete World of Greek Mythology* (London: Thames & Hudson Ltd, 2004), 22.



Figure 1. Unknown, (c. 190 BC), Samothrace, Greece
[http://www.google.com/imgres?imgurl=http://suzanne.files.wordpress.com/2009 Winged Victory of Samothrace](http://www.google.com/imgres?imgurl=http://suzanne.files.wordpress.com/2009/Winged_Victory_of_Samothrace), Louvre, Paris (accessed November 23, 2010).

they “marvel at a statue of winged Nike,” sounds artistically compatible. But let us not forget that Nike flies around battle fields rewarding “victory.” Nike crowns victory but our modern couple is not victorious. Nike rewards victors in war and peacetime, and assuredly our couple wages a battle of the sexes.

Echo, the title of the first song, is also the name of a mythological figure (fig. 2). Echo was a nymph who loved her own voice, and whose power of speech was taken away by Hera, the wife of Zeus, in an act of revenge. Echo had engaged Hera in conversation to distract her from seeing Zeus consorting with other Nymphs. Once Echo was discovered, Hera cursed her so that she could only repeat what came out of others’ mouths. Echo fell in love with Narcissus but was unable to gain his affection, and eventually, due to grief, faded away, until only her voice remained. Narcissus, as a result of a different curse, fell in love with his own reflection, and died after fading away while gazing at himself eternally in a pool (fig. 3). The source of this story from Greek mythology is found in Ovid’s *Metamorphoses*,³⁰ a narrative description of history in fifteen books, including mythological figures, completed in CE 8. Nike, the goddess of victory, is connected to Echo. While Narcissus is not mentioned in the poetry, further discussion is indirectly potentially helpful.

Myriad paradoxes and intrigues exist between the above mentioned mythological figures and the characters in the poetry of *glances*. Nike and her siblings were close companions of Zeus, providing the first link between Echo, Narcissus, and Nike.

³⁰ Ovid *Metamorphoses* <http://etext.virginia.edu/latin/ovid/trans/Metamorph3.htm#476975712> (accessed July 19, 2010).



Figure 2. Cabanel, Alexandre (1887) France
http://www.google.com/imgres?imgurl=http://echoit.ca/images/Alexandre_Cabanel
Echo, Metropolitan Museum of Art, Accession Number 65.258.1 (accessed November 23, 2010).



Figure 3. Michelangelo Merisi da Caravaggio, (1597-9) Italy
http://media.photobucket.com/image/narcissus+/royal_me_ray/narcissus.jpg *Narcissus*
Galleria Nazionale d'Arte Antica, Rome (accessed November 23, 2010).

Aspects of the relationship of Echo and Narcissus reverberate through Tuszyńska's poetry. Nike appears at the exact middle of the cycle. This choice introduces paradox on several levels. While Echo and Narcissus are both victims of unrequited love, Nike represents victory. Tuszyńska entertains both aspects of this paradox in the relationship portrayed in *glances*.

A key to Nike as the counterpart of Echo and Narcissus lies in Ovid's *Metamorphoses* with the following reference to Narcissus. "He is astonished by himself, and hangs there motionless, with a fixed expression, like a statue carved from Parian marble."³¹ Parian marble, a fine-grained, semi-translucent, pure-white, and entirely flawless marble, was quarried on the Greek island of Paros in the Aegean Sea. Two famous, extant statues that have been carved from it are the *Medici Venus* and the *Winged Victory of Samothrace*.

There is a paradox between the language used by Ovid to describe Echo and Narcissus, and the physical attributes of Winged Nike. Ovid's description of Echo and Narcissus focuses on the voice, neck, head, and arms, while *Winged Victory of Samothrace* has a complete absence of the same. Echo, attempting to seduce Narcissus, "replies '*Together*,' and to assist her words, comes out of the woods to put her arms around his neck, in longing. He runs from her, and running cries, 'Away with these encircling hands.' Scorned, she wanders in the woods and hides her face in shame."³²

While he drinks he is seized by the vision of his reflected form. He loves a bodiless dream. He thinks that a body, that is only a shadow... How often he gave his lips in vain to the deceptive pool, how often, trying to embrace the

³ Ovid *Metamorphoses* <http://etext.virginia.edu/latin/ovid/trans/Metamorph3.htm#476975712> Bk III: 402-436 (accessed July 19, 2010).

³² Ibid.

neck he could see, he plunged his arms into the water, but could not catch himself within them... Flat on the ground, he contemplates two stars, his eyes, and his hair, fit for Baccus, fit for Apollo, his youthful cheeks and ivory neck, the beauty of his face.³³



Figure 4. Waterhouse, John William (1903), England
<http://www.google.com/imgres?imgurl=http://www.paleothea.com/Pictures/Waterh>
Echo and Narcissus, Walker Art Gallery, Liverpool (accessed November 23, 2010).

Narcissus, in love with himself, sees himself from the neck up, only a neck and head with no body, while *Winged Nike* possesses the exact reverse, expressing paradox and inversion. This theme of reversal/inversion is used to great effect in “Unbroken.” Where Echo and Narcissus have voice, neck, eyes, arms, fingers, and lips, *Winged Nike* has none. Where Narcissus reaches to embrace himself, *Winged Nike* has no arms (fig. 4).

“Her (Echo) sleepless thoughts waste her sad form, and her body’s strength vanishes into the air. Only her bones and the sound of her voice are left. Her voice remains, her bones, they say, were changed to shapes of stone. She hides in the woods, no

³³ Ovid *Metamorphoses* <http://etext.virginia.edu/latin/ovid/trans/Metamorph3.htm#476975712>
 Bk III:359-401 (accessed July 19, 2010).

longer to be seen on the hills, but to be heard by everyone.”³⁴ The overall form of the song cycle emulates this fading away as the outer movements become shorter in length.

Narcissus describes the fading of his strength:

Now sadness takes away my strength, not much time is left for me to live,
and I am cut off in the prime of youth. Nor is dying painful to me, laying
down my sadness in death ... And now they were preparing the funeral pyre,
the quivering torches and the bier, but there was no body. They came upon a
flower, instead of his body, with white petals surrounding a yellow heart.³⁵

This fading away of bodily forms offers an analogy from which to contemplate the complexities disclosed through the music and text as they relate back to Ovid’s *Metamorphoses*, giving us a contemporary rendering of this ancient myth.

The music, poetry, physical activities, and mythology of *between verses* tie together with one word: episode. Episode is defined as “an incidental narrative or digression in a poem, story, etc., separable from the main subject, yet arising naturally from it.”³⁶ The physical activities of the song fulfill the definition as does the musical treatment of the activities. Anaphora, used on both the musical and literary level, relates to the definition of episode, as well as the mythological references. Each, while “separable from the main subject...arise naturally from it.” While the episodic nature of the song and poetry of *between verses* may appear upon early inspection to be “incidental...or a digression,” in fact, this is where clues lie to understanding the mythological references, structure of the poetry, and the journey of the song cycle.

³⁴ Ovid *Metamorphoses* <http://etext.virginia.edu/latin/ovid/trans/Metamorph3.htm#476975712> Bk III: 359-401 (accessed July 19, 2010).

³⁵ Ovid *Metamorphoses* <http://etext.virginia.edu/latin/ovid/trans/Metamorph3.htm#476975712> Bk III: 437-510 (accessed July 19, 2010).

³⁶ “Episode,” *Oxford English Dictionary*, <http://www.oed.com>, (accessed March 14, 2011).

CHAPTER 6

“A PLEA FOR MERCY (*GLANCES* No. 5)”

tell me
what I
told you

it doesn't matter
that it's impossible

After the paradoxical language and the mythological inferences of the previous two movements, the language here becomes transparent. In keeping with the definition of transparent, the poetry is easily seen through: open, frank, candid, immediate, and intimate. The music itself, with open, clean textures, supports this transparency. The poem contains no words with double, contrasting, or contradictory meanings, no veiled references to other times, people, or places. Paradox is still present. The vagueness of the poem lends an aspect of uncertainty. Exactly what is it that is impossible? Is it the doing or the telling? Is it impossible for the silent lover to love, or is it perhaps impossible for the main character to be loved? With a total of twenty-eight measures and a minimal number of words (twelve), we abandon the primes found earlier.

This is one of the most attractive songs of the cycle, and enjoyable to sing, as the piano adds to the voice's sustained emotional outpouring. Both the music and poetry express poignancy, as the words cry out in the imperative mood. The imperative mood implies the necessity of attention or action. Not unexpectedly, there is a paradox. By far the most intimate words of the song cycle so far, carrying the most expressive power, and begging for response, we hear nothing from the other person. The song is aptly titled. Our

character is assuredly preparing for loss. The narrator's desperate tone decries the traditional theme of unrequited love. Lie to me if you must.

The title, *A plea for mercy*, immediately informs us that the emotional stakes are high. While the words in the poetry itself do not contain double meanings, one word in the title of the song does. Plea, defined as an appeal or entreaty, a humble or earnest petition, and a request for sympathy, is also an excuse, or pretext. Last, are legal applications, which include: an allegation, and a defendant's answer to a legal declaration or charge.

This plea, begging for a response which never comes, relates back to Echo and Narcissus. The song cycle could be sung by either a mezzo-soprano or a baritone. Therefore, the point of view of Narcissus as well as Echo is pertinent. Whether a male or female is singing, the poetry speaks for one person and the other is not heard from. Both Narcissus and Echo suffer unrequited love, frustrated in their attempts to get a response from the objects of their affection, and both had committed acts that were responded to with curses.

Echo had thwarted Hera's attempts to discover her husband Zeus in the act of adultery, and consequently suffered the brunt of her fury. "Hera made her like that, because often when she might have caught the nymphs lying beneath her Zeus, on the mountain slopes, Echo knowingly held her in long conversations, while the nymphs fled."³⁷

There is also a mythological source for Narcissus' suffering of unrequited love, a possible side note for baritones singing the song cycle. Narcissus rejected numerous

³⁷ Ovid *Metamorphoses* <http://etext.virginia.edu/latin/ovid/trans/Metamorph3.htm#476975712> Bk. III: 359-401 (accessed January 17, 2011).

others besides Echo, and received his sentence of unrequited love as the consequence of a plea made by one of his many other spurned admirers. “One year the son of Cephisus had reached sixteen and might seem both boy and youth. Many youths, and many young girls desired him. But there was such intense pride in that delicate form that none of the youths or young girls affected him.”³⁸

As Narcissus had scorned her, so he had scorned the other nymphs of the rivers and mountains, so he had scorned the companies of young men. Then one of those who had been mocked, lifting hands to the skies, said “So may he himself love, and so may he fail to command what he loves!” Rhamnusia, who is the goddess Nemesis, heard this just request.³⁹

Knowing the motivations behind these punishments, a question arises. Is there also a motivation in Tusińska’s poetry behind our singer’s sentence of unrequited love? Given the importance of paradox and mythology to the work so far, we are left to ponder what may or may not have transpired before we were introduced to the character/s of *glances*. Might there be an avenging force or a curse at play here?

Pitch centers waver in mm. 1-8. The A minor of mm. 1 and 2 is complicated by the F# in the left hand of the piano. Bichordal harmonies predominate in the piano introduction (ex. 16).

The turmoil of the singer is represented in two motives that are at the center of the structure of the song. Psychology that associates with the motives presents a script of the singer’s emotional journey from the beginning of the song to the end.

Measure 1 presents a five-finger pattern/motive, in its basic form, that can be associated with the need to hear from the other person. The motive is in two parts. The

³⁸ Ovid *Metamorphoses* <http://etext.virginia.edu/latin/ovid/trans/Metamorph3.htm#476975712> Bk. III: 339-358 (accessed July 19, 2010).

³⁹ Ovid *Metamorphoses* <http://etext.virginia.edu/latin/ovid/trans/Metamorph3.htm#476975712> Bk. III: 359-401 (accessed January 17, 2011).

A plea for mercy (glances No. 5)

Agata Tuszynska

Tom Cipullo

9 Con moto (♩ = 70) 6 9 dolcissimo riten.

Voice

9 Con moto (♩ = 70) 6 9 dolcissimo riten.

Piano

p always free and expressive *pp*

4 12 a tempo passione calm passione più passione

8 8 8 8

p *mf* *p* *mf* *f*

6 9 gently 6 9 riten.

pp *p* *mp*

Example 16: Cipullo, *glances*, “A plea for mercy (*glances* No. 5)” mm. 1-8. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

pattern has been used in other songs, but here the left hand's F and F# give the motive two different colors. It begins with the optimism of ascending stepwise motion, and then, seeming to turn inward on itself, melodically descends, perhaps connecting to the singer's introspection. The motive returns to the note it began on, symbolically not able to move in any direction, emotionally or musically, and ending up exactly where she began.

The second motive rises and falls like the first one. The first part again consists of rising eighth notes, but are now followed by descending dotted eighth notes, containing the motive but different. It appears six times (mm. 4, 5, 8, 10, 24, and 26), always descending melodically, with only one exception in m. 26, which will be discussed later. As the music rises out of the five-finger motive it moves directly into the dotted eighth-note motive, with harmonies moving from quasi-diatonic to lush dissonance. The dissonance connects with the singer's apprehensive feelings in the pit of her stomach, knowing that while the heart and the mind may offer misguided information, the stomach (referring to gut instinct) is never wrong.

In measures 4 and 5, the dotted eighth-note motive, marked with a crescendo, creates a feeling of expectancy as the pianist rushes forward at two separate marks of *passione*. The mark of *passione* is to be interpreted as an *accelerando*, per instruction from the composer.⁴⁰ These marks are a great help to the singer in interpretation, offering dramatic impact and complexity to both the emotional and the musical journey.

In seven of the sixteen measures in which the voice sings, the words uttered are "tell me." These words carry immediacy and emotional power, supported by the choice of the imperative mood. The emotional power and release of these phrases are one of the

⁴⁰ Drawn from personal experience during performance of *glances* with Cipullo at the piano (Heidelberg University New Music Festival, 2004).

high points of the song cycle for the singer. These two words are set three times (mm. 9-11, 22-4, and 27), highlighting the urgency and desperateness felt by our central character (ex. 17). In all settings, the verb “tell” receives longer time values and higher pitches

The musical score for Example 17 consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef and begins with the word "Tell" on a long note, followed by a descending leap to the word "me". The piano accompaniment is written in treble and bass clefs. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes. The score is marked "a tempo", "p dolce", and "mp". There are time signatures of 6/8 and 9/8. The piano part includes a "poco" marking and a "p" marking.

Example 17: Cipullo, *glances*, “A plea for mercy (*glances* No. 5),” mm. 9-11. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

than the pronoun “me,” empowering the verb and detracting from the pronoun.

Similarly, movement from “tell” to “me” is consistently a descending step or leap, with shorter note values and quieter dynamic levels for the word “me.” Staying within the parameters just described, three related but different treatments are given to this text repetition.

“Tell,” in the first setting, mm. 9-11, slowly rises from *p* and *dolce* over nearly five beats, to arrive cautiously at “me,” marked *mp*. The verb takes precedence, as “me” is subordinated through a descending leap of a major seventh, and a time value that lasts less than three beats, occurring off the beat. There is a sense of testing the ground, of putting a need on the table, but subtly and tentatively, as nothing rises above *mp*.

For the second setting of “tell me” Cipullo uses passages marked *passione* to propel the piece to its climax with accelerated motion that begins in m. 18 and continues until m. 24 (ex. 18). The tension builds, as the singer’s need to be heard reaches its apex. The ardent plea begins (m. 18) marked *passione* and *poco f*. A crescendo in m. 19 leads to *più passione* and *f* in m. 20, culminating with accented *ancora più passione*, and *ff* in m. 22. The singer desperately cries out in m. 22 and Cipullo’s mark of *sempre ff* in m. 23 begs the singer to sustain the energy. In mm. 18 and 20, the five-finger motive that previously was only in the piano, is also heard in the voice, adding impact and unifying the two parts. This is reinforced as the top note in the piano’s right hand doubles the voice. The motive in the piano becomes inverted, and in m. 24 turns from major to minor sonorities, commenting on the singer’s impassioned bid.

In the final setting of “tell me,” we find the shortest expression of both words, marked *pp*, with “me” reverberating almost as an apology (ex. 18). The brief setting of “tell” in m. 24 is only two beats, and the final declamation of “me,” in m. 27, lasts only a quarter note. The singer’s energy has been spent, and the demand for response fades away both musically and emotionally.

In m. 24 the piano forcefully plays the dotted eighth-note motive in D-flat Lydian. Descending stepwise motion is emphasized with accents on each beat. Within this longest example of the dotted eighth-note motive, with both hands of the piano in the bass clef, both performers and listeners cannot deny the arrival of anguish.

At m. 25, a major chord grounds the piano as it returns to the treble clef with the five-finger motive in A minor, moving on the second beat to the highest register of the song. The effect is ethereal. All motion stops except for the voice, and the piano sustains

passione
poco f

It does - n't mat - ter

passione
poco f

no
breath

19 *f* più passione

that it's im - poss - i - ble

21 *ff* ancora più passione

Tell

più passione

ancora più passione

23 *sempre ff*

me

poco

Example 18: Cipullo, *glances*, “A plea for mercy (*glances* No. 5)” mm. 18-24. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

C and E-flat, with the voice singing the lowest notes of the song (ex. 19). The vocal line reiterates “It doesn’t matter,” using an inversion of the original five-finger motive in minor, unsupported by any movement in the piano. The texture thins to almost nothing as emotional energy has been spent and the main character waits for a response that we know is not coming.

Both hands in the piano part move to treble clef at m. 26 as the right hand, for the last time, returns to the five-finger motive, on F#5. We hear the first three notes of the F# minor scale over an E₉ chord. Instead of completing the five-finger motive with the expected turn of descending motion, the piano continues ascending the F# scale, marked *pp* and *morendo*. The octave-displaced melody in both hands, (B, C#, D#, and E#) with its transparency, slows the rhythmic motion through the use of dotted eighth notes. For the first time, the dotted eighth notes ascend, rising to the highest note of the song, E#7, the leading tone to F#. The scale concludes with a plagal cadence and the voice utters “tell me” for the third and last time. The piano sustains its unmoving, static harmony as we no longer look for a response from the physical partner or the keyboard.

In the final setting of “tell me,” we find the shortest expression of both words, marked *pp*, with “me” reverberating almost as an apology. The brief setting of “tell” in m. 27 is only 2 beats, and the final declamation of “me,” lasts only a quarter-note. The singer’s energy has been spent, and the demand for response fades away both musically and emotionally.

In the vocal line (m. 27) this is the largest descending leap among the three settings of “tell me” (a minor tenth), as well as the shortest and quietest of the statements. “Tell” floats and rings, bell-like, diaphanous, both musically and emotionally. This

12/8 *riten.* *p*
It does - n't mat - ter

12/8 *riten.* *f* *molto* *p*
Tell me

26 9/8 *morendo* *pp* *pp* *long* *attacca #6*

9/8 *morendo* *pp* *ppp* *long* *attacca #6*

July 15, 2002
Schwandorf, Germany

Example 19: Cipullo, *glances*, “A plea for mercy (*glances* No. 5),” mm. 25-28. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

moment has the quality of angelic redemption, of transcendence achieved through suffering.

A fermata marked *long* over the last notes in the piano lets the overtones ring as we are held transfixed. After a brief rest marked *attacca #6*, we move directly into the next song.

CHAPTER 7

“GLANCE (*GLANCES* No. 6)”

in the empty
envelopes
of my eyes

your unwritten
letters

While Cipullo sets the opening poem again at the end, Tuszyńska’s cycle of poetry concludes with “Glance.” She uses only eleven words, packing complexity into extremely short form, subtle and powerful. These eleven words are the poetic and dramatic climax of the cycle.

The song begins with the word “glance,” which possesses multiple meanings. Definitions include: to look quickly, to flash or gleam (as in glancing in the sunlight), to strike a surface, to allude to a topic or subject in passing, and in the game of cricket, where the batsman deflects the ball with the bat, which relates to the synonym ricochet. Ambiguity is created as the word “glance” can be either a noun or a verb. The theme of ambiguity continues as the words of the poem seem unconnected without the inclusion of the title.

Nowhere else in the song cycle does Cipullo set the title of the poem as part of the song. By setting the title as the first word of the song the composer makes it clear that his intention is that “glance” be a verb. There is no verb in the poem itself, but the title, can be perceived as a verb in the imperative mood. The imperative mood is brought forward from “A plea for mercy.” But here, all of the expectation, inference, and authority

associated with the imperative mood are stripped away. The singer is in the imperative mood, but she is powerless because there is no action. Previous complications of double meanings and paradox continue through the enigmatic use of words. This is a poem about a verb.

The way the words relate to each other is complex. Assonance is apparent when looking at the prosody of the poetry of “Glance.” Also called vowel rhyme, assonance is the resemblance of sounds, specifically, the same vowel sounds, in combination with different consonants in the stressed syllables of words. In the poem “Glance” the words involving assonance are “empty,” “envelopes,” and “letters,” where the first syllable of each word contains the same vowel sound. Therefore, while the initial syllable of “envelopes” could be pronounced with either “ah” as in hot, or “eh” as in empty, it is important to pronounce it with the same vowel as in empty, as this maintains assonance in the poem. At the same time alliteration is present (empty, envelope, eyes), as well as rhyme (my eyes).

In the last phrase of “A plea for mercy” the singer’s weariness is exposed, and the emotional and dramatic tone of the song cycle changes. As we begin the song “glance,” we find ourselves in the heart of the hopelessness of unrequited love. This is where the singer has her moment of realization. There is no way to avoid the feelings of this realization, as both performers and audience are faced with these emotions through the ten measure piano introduction marked “slow” and “expressive.”

The overtones of B major resonate in our ears from the previous song, as we beg to be still for a moment to reflect. Instead, Cipullo denies us this indulgence and plunges us forward into the next song. The next sound we hear is a pianissimo single note from

glance (glances No. 6)

Agata Tuszyńska

Tom Cipullo

7/8 Slow, expressive (♩ = ca. 44)

3/4

Voice

Slow, expressive (♩ = ca. 44)

7/8 (2 + 2 + 3) molto legato

3/4

Piano

pp con tenerezza *poco* *pp* *p*

4 2/4 *sempre legato* *poco riten.* *a tempo*

mp *poco f dolcissimo*

8 7/8 *poco riten.* 2/4 *riten. ---- molto* 8va

f passione *ff* *subito pp*

Example 20: Cipullo, *glances*, “glance (*glances* No. 6),” mm. 1-10. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

the piano on C5 (ex. 20). The effect of this quasi pedal point is transcendent. One of the more striking moments of the song cycle, the introduction to “glance” provides the previously denied time for reflection, as the piano narrates and continues the story. The song is twenty measures long; the piano introduction is ten measures long, and the voice sings in a mere eight measures.

The impact of the piano introduction is haunting. The lush, aching harmonies of the previous songs give way in the first two measures to diatonicism and starkness. The ethereal state extends from the previous song, and the feeling is of arrival in some other-worldly place. Texture and melody are reminiscent of a line of Medieval chant.

Melodic and rhythmic motives form the identity of the song, and are found in the right hand of the piano, beginning in m. 1. The melodic motive is in two parts, which together form an extended and interrupted changing tone. The first part lengthens and extends the lower neighbor tone, beginning with one note, C5, moving down a half step, and then back up a half step. In the first two measures the rhythms are identical. Later they are treated freely, with contraction in m. 3.

Not until m. 4 does the second part of the motive appear, with movement from C5 up a step to D5, down a third to B4, and returning to C5. This forms a changing tone, which moves rhythmically from free to more organized. When pitch level changes, as in mm. 7-9, the method of movement and pitch content remains the same. C is emphasized as it returns throughout the song, keeping the opening melodic motive ringing, reminiscent of a bell tone.

The entrance of the second voice, which enters in m. 2 on G4, a fourth below the first voice, is also reminiscent of chant. G4 can also be seen as a second pedal point

added to the pedal point of C5. The focus on counterpoint continues; in mm. 3-7 almost every measure adds a new voice/s. The diatonic C major is challenged with E-flat and A-flat, and the interval of a perfect fourth between the bottom two voices is maintained. Beginning in m. 4, the chords in the left hand contain a perfect fourth in the lowest voices, and these two voices descend by half steps. The texture thickens as more chord tones are added. Two voices join the texture in m. 7 as registers expand: a second treble voice and G1 in the bass.

Similar to the melodic motive, the rhythmic motive contains two parts. The first component is: eighth note, double-dotted sixteenth note followed by a sixty-fourth note, and another eighth note (m. 1). This motive is repeated in the second half of the measure, with an overlapping eighth note in the middle of the measure, which forms the asymmetrical time signature of mm. 1 and 2. The second part of the motive is: eighth note, two sixteenth notes, and an eighth note (m. 5). As with the melodic motivic material, these two components interrupt and extend throughout the song. Only the right hand of the piano carries these motives. The rhythm is enigmatic, as it is notated exactly, and yet the effect is very free.

After expanding outward in register toward the end of the introduction, Cipullo returns to the restriction of an octave in m. 11. Nearly identical materials from the piano introduction reappear and mark the beginning of a variation. The addition of a rolled C major chord in the left hand of the piano adds further emphasis to the pitch C.

In m. 12 the voice enters with a pedal-point whole note on middle C (ex. 21). Measure 12 is very similar to m. 3, extended rhythmically, with left-hand harmonies the

11 $\frac{7}{8}$ a tempo $\frac{4}{4}$ *pp* molto legato, con tenerezza *poco* $\frac{3}{4}$
 Glance.

13 $\frac{3}{4}$ no breath $\frac{4}{4}$ *p* *mp* *f* *poco* $\frac{2}{4}$
 in the emp - - - ty en - - - vel - opes

16 $\frac{2}{4}$ riten. $\frac{4}{4}$ *ppp* sub. *dolcissimo* *dolore* *pp* sost. (a piacere)
 of my eyes your un - writ - ten

perdendosi sost. *mp* molto *pp*

Example 21: Cipullo, *glances*, “glance (*glances* No. 6),” mm. 11-18. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

same. Only one note is different melodically in the right hand of the piano, and an accented and reiterated G4 on the last sixteenth note is added. The striking similarity leaves singer and listener hypnotized as the repetition of notes obsessively comes back to C and G.

“Glance” is the first word the voice sings. Until this moment there has not been clarification as to whether the word is a noun or a verb. Nowhere else in the song cycle is the title interpolated into the body of the song in this way. Cipullo’s interpretation chooses to define the word as a verb and to continue the imperative mood.

The vocal line continues the already established focus on the pitch C. Diatonicism is supported as seventeen of the twenty-three beats of music the voice sings consist of notes of the C-major triad. Though piano and voice both focus on the pitch C, the melodic and rhythmic motives of the right hand piano part do not appear in the vocal line. The piano’s stepwise motion and divisions of the beat are countered with the voice’s angular leaps and held notes. The large intervals in the vocal line offer a musical analogy for emptiness. The angular leaps in the vocal line of a major seventh (mm. 13-14, C4 to B4) and a tritone (m. 14, B4 to F4), both setting the word “empty,” form an analogy for the emptiness felt by the main character. This text-painting continues from the word “(emp)ty” to the word “en(velopes),” the latter also set with the interval of a seventh (mm. 14-15 F4 to E5). Another analogy forms between the lack of shared material between piano and voice and the lack of shared communication between the lovers.

There are two places that require special technical attention on the part of the singer. In m. 13 the score indicates “no breath” between the words “glance” and “in.” This creates an especially long phrase after holding middle C the full duration of m.

12, and challenges the singer's breath control. Patterns of anacrusis emphasize the upward leaps rather than the downward ones. It is important to follow Cipullo's instruction not to breathe between these two words as it makes it clear that the word "glance" is a verb. In the next instance, the movement through m. 16 and m. 17 creates challenge for the singer. A crescendo that starts with a mark of *f* on E4 is difficult for the female voice, but the effect of beats 1 and 2 in m. 17 as the singer is met with *ppp subito*, and *dolcissimo* on G5 is well worth working out technically (ex. 22. M. 16-17).

The poem is rich in metaphor and analogy. The "empty envelopes of my eyes" suggests that I am empty. "Your unwritten letters" alludes to the very effective image of the eyes as "envelopes" for "your unwritten/letters." Letters that are not written equate to words that are not spoken and feelings not felt. The poem does not mention the word "love." Though left unspoken and unwritten, we know that this is what is wanted.

Narcissus stares at his empty reflection in the pool. In the poem the singer begs the lover to look into the "empty envelopes of my eyes." Narcissus stares into emptiness just as our singer's eyes are left empty. Echo reaches out into emptiness as she watches Narcissus. All three reach out into emptiness and nothing comes back.

The last note of the voice is the lowest in the song, G3. Vibrations of a low note associate with emptiness. This is supported through three points. First, the immediate overtones are further apart counting up from the fundamental (or first partial, according to which system is subscribed to). This lends a more spacious sound to the lower tones. Second, the vocal folds themselves vibrate slower, with more air passing through them, and with less tension, on lower tones. Third, the final interval for the voice is the largest of the song, an eleventh: the large leap an analogy for emptiness.

16 *2/4* *riten.* *(s) f* *4/4 ppp sub.* *dolcissimo* *dolor* *pp sost. (a piacere)*
 — of my eyes your un - writ - ten

2/4 *riten.* *f* *4/4 ppp sub.* *perdendosi* *sost.*
mp molto pp

19 *sotto voce* *extremely brief pause*
 let - - - ters

ppp *extremely brief pause*

June 10, 2002
 Oberpfälzer Kunstlerhaus
 Schwandorf

Example 22: Cipullo, *glances*, “glance (*glances* No. 6),” mm. 16-20. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

Left-hand harmonies of mm. 18-20 support the theme of emptiness first with a seventh in m. 18, and in mm. 19-20 by returning to the recurring emphasis on C, with the chord voiced openly.

A final metaphor exists between “empty envelopes” and female anatomy. The main character’s “empty envelopes” are sexually unfulfilled. The emptiness extends beyond the physical and the emotional. The time to prepare for loneliness has past. It is here. It is now.

CHAPTER 8

“ECHO 2 (*GLANCES* No. 7)”

only an echo
is true
to itself

like a pendulum
returning
despite everything

Tuszyńska’s cycle of poems concluded with “Glance,” but there is a musical epilogue. Cipullo gives the song cycle a final touch by resetting the first poem, “Echo.”

Asked why he chose to set this text twice, Cipullo said:

I’m not sure why I chose to do a second setting of “Echo”—though I’ve been interested in multiple settings of the same text ever since I heard Rorem’s *Poems of Love and the Rain*⁴¹ (though that piece is much more ambitious—the multiple settings being really its *raison d’être*). And after all, if there is one text that you’re going to repeat, it certainly could be one called “Echo.”⁴²

With regard to the double settings in *Poems of Love and the Rain*, Rorem commented: “I had toyed with the notion of how it might be for a single composer to set on a poem [*sic*] several times, draining the words of their multiple implication...If a poem were good, really good, wasn’t there more than one way of musicalizing it?”⁴³

Glances and *Poems of Love and the Rain* share another characteristic: each cycle unfolds outward from its center, creating a quasi-mirror. In *Poems of Love and the Rain*,

⁴¹ Ned Rorem, *Poems of Love and the Rain* (Oceanside, NY: Boosey & Hawkes, 1965).

⁴² Tom Cipullo, e-mail correspondence, February 16, 2011.

⁴³ Jeremy Grimshaw, “Poems of Love and the Rain,” Answers.com Reference Answers, <http://www.answers.com/topic/poems-of-love-and-the-rain-song-cycle-for-mezzo-soprano-piano#ixzz1EcnAtcDV> (accessed February 21, 2011).

eight poems/songs are presented, followed by a ninth, and then the first eight are presented again, with different musical settings, in reverse order.⁴⁴ In the song cycle *glances*, the additional setting of the poem “Echo” creates a similar symmetry. Here too, the reflection is outward from the middle poem/song, “between verses.” The reflective aspect in Rorem’s song cycle is the order in which the songs are presented, creating a palindrome of song titles. In Cipullo’s song cycle, the reflective aspect is the length of the musical settings, again using the middle as a mirror. The middle song is the longest, and the reflection continues outward on each side toward the shortest song at each end.

Another parallel between *glances* and *Poems of Love and the Rain* is the process of transformation the singer must enter into. Each cycle demands the singer become emotionally transparent as changes transpire. The main character’s journey in *glances* has already been discussed. Speaking about *Poems of Love and the Rain*, Rorem explained: “I wished for the singer to arrive on the stage one person, and to leave it another.”⁴⁵

In “Echo 2 (*glances* No. 7),” the words of the opening poem are repeated literally. Certain musical materials return from “Echo (*glances* No. 1),” while other materials are either new or transformed, further unifying the cycle in the concluding song.

⁴⁴ Ibid. (accessed February 21, 2011): “In the song cycle *Poems of Love and the Rain*, nine texts are presented, but all (except one) are presented within the context of two distinct (and sometimes contradictory) musical moods. First, the eight poems are each presented once, followed by a single ‘pivotal’ iteration of the ninth, after which each of the previous eight poems are set again in reverse order. This structural axis of symmetry thus corresponds with a semantic axis of contrast. The second and sixteenth songs, for example, both take as their text W.H. Auden’s heartbreakingly mournful “Stop All the Clocks.” The first time the song is heard, the singer, a mezzo-soprano, seems filled with anguish bordering on anger; a bold, chordal accompaniment underscores a forceful melodic line that forcefully moves across a broad range. When the singer returns to the text near the end of the cycle, however, the tone is one of resignation and disorientation with uneasy syncopations highlighting the blunt, rhymed-couplet structure of the poem. This kind of contrast appears throughout the work.”

⁴⁵ Ibid. (accessed February 21, 2011).

The voice in mm. 1-3 sings notes from the C-major chord, which relate back to the previous song, “glance,” which focused on the pitch level C (Table 2). Materials used in “Echo 2” that reference materials used in previous songs are presented in Table 2.

TABLE 2 Sources of Musical Materials Used in “Echo 2”			
Location in “Echo 2”	Material Reference	Title of Song	Location in Song
Ex. 23 m. 1-3 voice; mm. 1-2 piano	C major &/or C as a pitch level	“glance”	Ex. 20 right hand of piano mm. 1-8
			Ex. 21 both hands of piano m. 11; right hand of piano mm. 11-16
			Ex. 22 right hand of piano
Ex. 23 m. 1 & 3 beat 2; m. 8 beats 1-3 piano	Five-finger pattern	“between verses”	Ex. 10 mm. 1-6 right hand Ex. 11 m. 11 right hand piano Ex. 12 m. 13 right hand piano Ex. 12 m. 17 right hand piano Ex. 14 mm. 24-25 right hand Ex. 14 m. 27 left hand piano Ex. 14 m. 28 right hand piano Ex. 14 m. 30 right hand piano Ex. 15 m. 34 right hand piano Ex. 15 m. 36 right hand piano
		“A plea for mercy”	Ex. 16 mm. 1-8 piano Ex. 17 mm 9-11 piano Ex. 18 mm. 18-23 piano Ex. 19 mm. 25-26 piano Ex. 18 mm. 18-21 voice
Ex. 23 m. 2-6 piano	Quartal, quintal, & arpeggio constuctions	“Impossible”	Ex. 4 mm. 1-4 piano Ex. 5 mm. 4-7 piano Ex. 6 mm. 8-13 piano

TABLE 2, cont. Sources of Musical Materials Used in “Echo 2”			
Location in “Echo 2”	Material Reference	Title of Song	Location in Song
		“Unbroken”	Ex. 7 mm. 2, 4, and 6 left hand piano
			Ex. 8 m. 10 both hands piano Ex. 8 m. 12 left hand piano Ex. 8 m. 13 both hands piano Ex. 8 m. 14 left hand piano Ex. mm. 18 left hand piano
Ex. 23 m. 5-6 “to itself” voice	Stepwise descent followed by leap	“Unbroken”	Ex. 7 m. 2-6 right hand of piano
Ex. 24 m. 10-11 “despite ev’rything” voice			Ex. 8 mm. 10-12 “stay our tenderness” voice
Ex. 24 m. 7 beats 1 & 3 right hand piano			Ex. 8 mm. 13-14 “torn by departure” voice
Ex. 24 m. 9 beat 1 right hand piano			
Ex. 24 m. 7 & 9 beat 1; m. 10 beat 1 piano	Pitches C#, D#, E	“between verses”	Ex. 14 mm. 24-26 beat 1 piano
		“A plea for mercy”	Ex. 17 m. 11 right hand of piano beat 1; left hand of piano beats 2-3
Ex. 24 m. 8 voice “pendulum”	E5 to B-flat 4	“between verses”	Ex. 12 mm. 16-17 “we burn milk” voice
		“glance”	Ex. 21 m. 14 “empty” voice
Ex. 25 final sixteenth note piano and voice	Whole tones	“between verses”	Ex. 13 m. 23 “Nike” voice & right hand of piano

TABLE 2, cont. Sources of Musical Materials Used in “Echo 2”			
Location in “Echo 2”	Material Reference	Title of Song	Location in Song
Ex. 23 & 12 mm. 5-5 “itself like a pendulum” voice C, B, F#, E	Melodic angularity and similar pitch content	“glance”	Ex 21. m.12-15 “glance in the empty envelopes” voice C, B, F natural E
Ex. 24 mm. 7 & 9 beat 1 right hand piano	Stepwise minor thirds	“A plea for mercy”	Ex. 16 m. 1 beat 1 right hand piano Ex. 16 m. 2 beats 1 & 2 right hand piano Ex. 16 m. 4 beats 2-4 right hand piano Ex. 16 m. 5 beats 1 & 2 right hand piano Ex. 16 m. 6 beat 1 right hand piano Ex. 16 m. 7 beats 1 & 2 right hand piano Ex. 16 m. 8 beats 1-3 right hand piano Ex. 17 m. 11 beat 1 right hand piano Ex. 18 m. 18 beat 1 right hand piano & voice Ex. 18 m. 19 beats 1-3 right hand piano Ex. 18 m. 21 beat 2 right hand piano Ex. 18 m. 22 beat 1 right and left hands piano; beat 2 right hand piano Ex. 18 m. 23 beat 1 left hand piano; beat 2 right hand piano Ex. 19 m. 25 beat 1 right hand piano

TABLE 2, cont. Sources of Musical Materials Used in “Echo 2”			
Location in “Echo 2”	Material Reference	Title of Song	Location in Song
Ex. 25 m. 16 left hand piano	Final staccato F	“Impossible” “between verses”	Ex. 6 m. 13 left hand piano Ex. 15 m. 40 left hand piano

The piano, rising from the bass, with an arpeggio and a five-finger pattern in m. 1, uses notes from the C-major scale, against a repeated G4 in the voice.

The five-finger pattern in “Echo 2” (mm. 1, 3, and 8), could be seen as looking back to similar patterns in “between verses” and “A plea for mercy.” The five-finger pattern is also found in the voice in “A plea for mercy.”

The piano constructions of mm. 2-6 bring to mind the quartal, quintal, and arpeggio constructions of “Impossible.” In “Echo 2” they are arpeggiated where they were used vertically in “Unbroken.” In m. 2 of “Echo 2” the ascending fourths and fifths derive from pitches of the F-major scale, against E5 in the voice (ex. 23).

A cadence at the end of m. 3, marked *molto decrescendo* to *p*, and *riten* resolves unexpectedly on the downbeat of m. 4, as the piano moves to B and the voice moves up a half-step to C#5, the longest note so far. The roots of constructions in m. 4 outline a tritone (beat 1, B and F; beat 2, E-flat and A), a fleeting moment referencing tritones used earlier in the song cycle (see Table 9, Tritone as a Structural Element).

Echo 2 (glances No. 7)

Agata Tuszyńska

Tom Cipullo

2/4 Fast (♩ = 90)

Voice *p* *mp* *f* *poco molto* *riten.* *p* no breath

On - ly an e - - - - cho is

Piano *p* *mp* *molto* *p*

4 a tempo

true to it - self

a tempo *pp* *mf* *p* *allarg* *molto*

allarg *molto*

Example 23: Cipullo, *glances*, “Echo 2 (*glances* No. 7),” mm. 1-6. © 2002 Tom Cipullo.
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Beginning in m. 3, with both hands in treble clef, harmonies traverse pitch levels primarily defined by repeated pitches. The right hand jumps up an octave on beat 2 of m. 6, and the music cadences, as marks of *allarg...molto*, and a decrescendo from *mf* to *p* appear in the piano against C4 in the voice.

Pitches from the C-major scale on beat two of m. 6 in *Echo 2* use a right-hand five-finger pattern and harmonies transition away from the quintal constructions.

In “Echo 2” the voice in mm. 5-6 on the words “to itself” and in mm. 10-11 on the words “despite ev’rything” bring back stepwise descent followed by a leap, seen before in “Unbroken.”

As the song “gradually retake(s) tempo primo”, the notes of m. 7 derive from the E-major scale (ex. 24). Beat 1 of mm. 7 and 9 use the pitches C#, D#, and E, and these notes resemble the motive in piano and voice in “between verses” and “A plea for mercy.”

In m. 8 of “Echo 2,” the pitches B-flat, G-natural, and F natural are added to the E-major scale. B-flat forms a tritone with the pitch level of E: in the voice, E5 to B-flat (m. 8, beats 1-2). The voice’s descending tritone on the word pendulum is the most prominent use of this interval. These exact pitches were used in the voice in “between verses” on the words “we burn milk.” Another tritone appears at the setting of the word “empty” in “glance.” The distance travelled between the pitch centers of the three sections of “Echo,” F#, C, and F# also comprise a tritone. The interval of a tritone is influential in the song cycle (see Table 9).

C#, D#, and E are found in the first beats of mm. 7, 9, and 10 in “Echo 2.” Similar pitches and rhythmic patterns were used in “between verses.” The notes in “Echo 2” were

Gradually retake Tempo primo.....

7 *pp* $\frac{3}{4}$ $\frac{2}{4}$ ($\text{♩} = 90$) *mf*

like a pen - du - lum Re - turn - ing

Gradually retake Tempo primo.....

(8) *pp delicate* $\frac{3}{4}$ $\frac{2}{4}$ ($\text{♩} = 90$) *mp* 6 6

10 *molto riten.* *p* $\frac{6}{8}$ a tempo *pp* morendo

de - spite ev - - -

leggero *molto riten.* *mp molto* *pp* $\frac{6}{8}$ a tempo *pp* poco accente morendo

Example 24: Cipullo, *glances*, “Echo 2 (*glances* No. 7),” mm. 7-12. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

also used before in “A plea for mercy,” where the initial motive of stepwise minor thirds is comprised of an ascending whole step followed by an ascending half step.

A vocal line composed of stepwise descent followed by a large descending leap in *Echo 2* (mm. 5-6 and 10-11) shares characteristics of two vocal lines in “Unbroken.” This gesture appears in the right hand of the piano in “Echo 2” in mm. 7, beats 1 and 2, and in m. 9, beat 1.

The pitch content of m. 9 in “Echo 2” is identical to that of m. 8, though the sound is different and the voice does not sing a tritone. In m. 10, the piano continues with pitches from the E-major scale, until chromatic half steps begin in the right hand, on the last two thirty-second notes of beat 1, on F#4. The half steps continue into beat 2, in both hands, emphasizing contrary motion between the left and right hand. The final construction of m. 10 (C, B-flat, A-flat, with G-flat held in the bass) consists of whole tones. Whole tones were used in “between verses.”

The entrance of the unusual harmonies, a language not thoroughly explored previously in the song cycle, can be seen as analogous to the unknown future. “Echo 2” can be seen as a pivot-point, with musical references that return from earlier songs, as if to remember the past, but within a new harmonic language that looks to the future. Thus, the music makes commentary on what has already happened, as it simultaneously casts an eye toward that which will unfold in the future.

The longest note in the voice in “Echo 2” is C4 in mm. 11-13 (ex. 25). It looks back to the many levels of “C” in “glance.” The F1 bass note in the piano in “Echo 2” (mm. 11-14), is the longest of the song. These two notes occur simultaneously and create

10

molto riten. *p* **6/8** Allegretto giocoso (♩ = 68) a tempo *pp* morendo

de - spite ev - - -

leggero molto riten. **6/8** Allegretto giocoso (♩ = 68) a tempo *pp* morendo

ppp *mp* molto *pp* poco accente

13

- 'ry - thing

ppp *p* *pppp*

July 17, 2002
Germany and LIC

Example 25: Cipullo, *glances*, “Echo 2 (*glances* No. 7),” mm. 10-16. © 2002 Tom Cipullo. Selling Agent: Classical Vocal Repertoire. All rights reserved. Used by permission of Tom Cipullo.

an open and spacious texture, relevant to poetic materials. The F1 pedal point in the bass grounds the final section, and complements m. 1, where the song begins in the low register. The use of low register contrasts mm. 3-9, where the piano rises to the upper register and could be seen as an analogy for the main character, as she moves through the memories represented by the motives brought forward from past songs, and stands with her feet well-grounded at the closing of both song and song cycle.

The pitch center of C opens “Echo 2.” The ear strongly remembers this from the previous movement “glance.” C is also used as a pitch center in the middle section of “Echo.” In “Echo,” the pitch center of C was the destination of travel, as the song opened and closed in the pitch center of F#. The distance between the two pitch levels is a tritone, and the movement away from a pitch center and back illustrates the action of an echo. The return of the pitch center C, in “Echo 2,” not only ties the first and last songs of the song cycle together, but also can be seen as representing the act of remembering. “Echo 2” opens in C and ends in F. This change in pitch center can be seen as symbolic of the transformative experience of the journey.

In “Echo 2” a new rhythmic subdivision is immediately apparent, division into six. In previous songs the smallest subdivision of the beat was sixteenth notes, with the exception of the rhythmic motive in the right hand of the piano in “glance.” Subdivision of the beat into six in “Echo 2” (mm. 2, 4-5, and 9) can be seen as a parallel to the beginning of a new chapter of life for the main character—the affair is also over.

Measures 1-9 in “Echo 2” alternate between subdivision of the beat into four and six. This unsettled subdivision of the beat might represent the unsettled emotional ground our main character is standing on as she begins to move forward after the end of the

affair. The words “true to itself,” set with chromatic harmonies, revisit the challenge of being true to ones-self.

The first beat of m. 10 in “Echo 2” is subdivided into eight. Marked *leggiero*, *ppp*, and *staccato*, this is the transition into the final phrase of both song and song cycle. This musical gesture could be an analogy for the main character’s grace as she surrenders to the force of change in her life, and returns to herself.

We begin “Echo 2” with marks of *Fast* and quarter note = 90 (ex.23). This is faster than the opening of “Echo” which is marked *allegretto giocoso* and quarter note = 72. The main character’s energy in “Echo 2” is different from the beginning of the song cycle, as is she.

One of the hallmarks of the song cycle has been unexpected tempo changes. We have seen many ritardando markings, several followed by “a tempo.” In m. 6 of “Echo 2,” *allarg molto* is followed with two measures, 7 and 8, marked *gradually retake tempo primo*. The energy with which the main character began the song slows with the *allarg. molto* in m. 6, and in mm. 7-8 she finds herself not bouncing back as quickly as she might have hoped. The voice does not retake the original tempo until m. 9. The original tempo returns on the word “returning,” not only an example of text-painting, but also a reminder that healing happens in its own time frame.

A scale passage in the left hand of the piano in “Echo 2” in mm. 7-8 (B, C#, D#, E) is reversed in the right hand of the piano in m. 10 (E, D#, C#, B), relating to concepts of “reflection,” important throughout the cycle.

Melodic angularity in the vocal line on the words “itself like a pendulum” in mm. 6-8 of “Echo 2” compares with the angularity in the vocal line on the words “glance in

the empty envelopes” in mm. 12-15 of “glance.” In fact, Cipullo uses nearly the same pitches. The pitches C, B, F# E in “Echo 2” (exx. 23-24) compare with C, B, F natural, E in “glance” (ex. 21). Pitches are present in this order in both songs, more an underlying pattern than a motive that can be heard.

A notable feature of the song cycle is changing time signatures, prevalent in all songs except the first. “Echo” is the only song set with one continual time signature. At m. 11 of “Echo 2” the song returns to 6/8 time, where it remains until the end, placing time-metered bookends at the beginning and the end of the song cycle.

Other material also returns from “Echo.” In the final phrase of “Echo 2,” the main character looks back one last time, remembering the love affair. Materials are brought back but with a different sound. “Echo 2” uses a pedal point (mm. 11-14). The outer sections of “Echo” are carefully prepared with *una corda* in both (see exx. 1, 2, and 3). When the opening material of “Echo” returns in “Echo 2” there is no *una corda*. In the middle of “Echo” the *una corda* is taken away, but it is brought back for the final two phrases, creating one of the many returnings of the song cycle. This also text-paints the title of the song. Perhaps the exclusion of *una corda* in “Echo 2” is illustrative of transformation.

The final phrase of “Echo 2,” mm. 11-16, bears striking resemblance to the opening measures of “Echo.” Melodic and rhythmic similarities are predominant, but the pitches are different. In “Echo 2” the pitch level of F is chosen instead of F#, as in “Echo.” The pitch level of F is found mostly in “between verses.” It is there that our lovers have their happiest times. The choice of F instead of F# as a pitch center for “Echo

2” suggests that the main character chooses to remember the happier times (see Table 12 Pitch Level F and Table 10 Pitch Level F#).

Pedal points on F in the left hand of the piano and C in the voice in “Echo 2,” mm. 11-16, can be seen as relating to the pedal point on C in “glance,” intimating that the pain of abandonment is not forgotten. The pedal point in “Echo 2” also expands the registers beyond that of “Echo,” forming a possible analogy for personal growth. The main character has developed more depth of character as she speaks in “Echo 2,” from the other side of the love affair.

“Echo 2” ends with final staccato F in octaves low in the left hand of the piano. In the song cycle, three of the songs end in this manner: “Impossible,” “between verses,” and “Echo 2.” The first time, in “Impossible,” the gesture is a single staccato note on F#; the second time, in “between verses,” it is F natural with an added octave. The third time, in “Echo 2,” it is staccato F natural in octaves low in the left hand of the piano. These staccato notes attract the listener’s ear and bind together as a gesture, though spread apart. This kind of finalizing “cadential” gesture is often found when a composer doesn’t use tonality and traditional cadences to define the end.

The first of the three times we hear the gesture, in “Impossible,” it is the final comment at the end of a brief but intense conflict between the two lovers. This gesture, in the piano, adds “cheekiness” to the long list of adjectives that describe the repartee offered by the piano. When we hear the gesture in “between verses,” our couple has been through a flurry of contrasting activities together and the staccato F offers happier commentary. The staccato F octaves in “Echo 2” are the final notes of the song and the song cycle. The journey has been filled with paradox, contradiction, and double meaning.

The last two words of the poetry, “despite everything,” have been sung, and the final pitch of the song cycle, F natural, is given to the piano. As in “Impossible” the piano has the last word. With all of the paradox of the song cycle, we might question if this really is the last word. Might there be another chapter?

Cipullo says: “Sometimes, the work is performed (with my blessing) without the last movement.”⁴⁶ The possibility brings more paradox. The choice to sing “Echo 2” turns the philosophic message of the song cycle in a specific direction. By singing this final song we take an emotional side-step, in favor of a more positive perspective on the outcome. The song cycle began with proverb-like poetry that yielded to intense intimacy. In “Echo 2,” the main character makes one more shift, and arrives more enlightened and mature.

The choice to sing “glance” as the final movement leaves both performers and audience feeling the tumult of emotions brought to the forefront in that song. This option also chooses to end the journey in a painful and unresolved place. I believe examination of “Echo 2” has shown that its inclusion both summarizes and offers a level of resolution to the issues of the song cycle.

⁴⁶ Tom Cipullo, e-mail correspondence, February 16, 2011.

CHAPTER 9

CONCLUSIONS

Different authors have different definitions of “song cycle,” focusing on different aspects. Susan Youens, in *Grove Music Online*, defines a song cycle as “a group of individually complete songs designed as a unit, for solo or ensemble voices with or without instrumental accompaniment.”⁴⁷ Cipullo clearly intended the songs within *glances* to be treated as a unit, even including the amount of time between songs, which contributes to the dramatic momentum. Leslie Orrey and John Warrack, in the *Oxford Companion to Music*, summarize the song cycle as: “a group of songs with a common theme, usually setting a single poet. The music may have coherence of key or form and be attached to a narrative, or may more generally serve to express a unifying mood or theme.”⁴⁸ Setting Tuszyńska’s poetry cycle of the same title, Cipullo’s *glances* expresses the theme of unrequited love, and the music is unified through many elements. Musical devices that unify the song cycle include pitch centers, vocal range, vocal leaps, length and order of the songs, use of a tritone as a structural element, changes of tempo, and sudden dynamic shifts. These musical elements will be discussed later in this chapter. The *Oxford Dictionary of Music* refers to the German word *Liederkreis*, and describes the song cycle as a “set of songs grouped into an artistic unity by the composer in a particular order and referring to a particular theme—love, death, jealousy, nature, etc.—or telling a

⁴⁷ Susan Youens, “Song Cycle,” *Grove Music Online*, <http://www.oxfordmusiconline.com> (accessed March 21, 2011).

⁴⁸ Leslie Orrey and John Warrack, “Song Cycle,” *Oxford Companion to Music*, <http://www.oxfordmusiconline.com> (accessed March 21, 2011).

story, or both.”⁴⁹ *glances* tells a story, the emotional journey in an affair of unrequited love, and is unified through themes of paradox, mythology, and reflection.

The first song of *glances* is “Echo.” The story of Echo and Narcissus is a mythological model of unrequited love that reinforces the unrequited love the main character experiences in the poetry of *glances*. In Ovid's *Metamorphoses*, there are connections between Echo and Narcissus and the other mythological figure mentioned in *glances*, Nike. In telling the story of Echo and Narcissus, Ovid focuses on the physical features of both: arms, hands, eyes, voice and lips, all of which are absent in the statue of Winged Nike. Nike can be seen as representative of the transformation the main character goes through as a result of the love affair, forming an analogy to human nature as strong and victorious, proven through survival and adaptation. The mythological symbolism in the poetry gives rise to an interpretation of the cycle as a parable. Nike's reign is over men and women, and the song cycle is composed for either mezzo-soprano or baritone. It is possible to see the main character of *glances* as Nike and either Echo or Narcissus. Given Ovid's focus on the body parts of Echo and Narcissus in *Metamorphoses* and the missing body parts of Winged Nike, I also see a metaphor for fulfillment in the future versus what is not fulfilled in the present.

Reflection is an important theme in the poetry, and the song cycle. Narcissus reflects upon his own image in the water, as Echo contemplates him. The last song, “Echo 2,” is a musical reflection. There is also reflection in the length and placement of the songs, with the longest in the middle, reflecting outward. The song cycle is a palindrome of song lengths, in numbers of measures (Table 3). The length of poetry is

⁴⁹ “Song cycle,” *Oxford Dictionary of Music*, <http://www.oxfordmusiconline.com> (accessed March 21, 2011).

similar, though not strictly (Table 4), as the poem with the most words is in the middle. The shorter poems frame the longer one in the middle.

Title of Song	Table 3 Length (# of measures) & Duration	
	Number of Measures	Duration
"Echo (<i>glances</i> No. 1)"	17 measures	40 seconds
"Impossible (<i>glances</i> No. 2)"	13 measures	27 seconds
"Unbroken (<i>glances</i> No. 3)"	20 measures	1 minute 10 seconds
"between verses (<i>glances</i> No. 4)"	40 measures	1 minute 18 seconds
"A plea for mercy (<i>glances</i> No. 5)"	28 measures	1 minute 25 seconds
"glance (<i>glances</i> No. 6)"	20 measures	1 minute 27 seconds
"Echo 2 (<i>glances</i> No. 7)"	16 measures	39 seconds

Title of Poem	Table 4 Number of Words, Lines, and Syllables in Poems		
	# of Words	# of Lines	# of Syllables
"Echo (<i>glances</i> No. 1)"	13	6	23
"Impossible (<i>glances</i> No. 2)"	17	4	23
"Unbroken (<i>glances</i> No. 3)"	11	4	17
"between verses (<i>glances</i> No. 4)"	46	13	68
"A plea for mercy (<i>glances</i> No. 5)"	12	5	17
"glance (<i>glances</i> No. 6)"	11	5	16

Sudden changes in dynamics are a unifying device also following a pattern of reflection (from the middle outward). The number reduces moving outward on both sides, creating a quasi-palindrome (Table 5). In general, there are a lot of these but the outer songs are static in this regard.

Table 5		
Title of Song	Sudden Dynamic Shifts Description & Measure #	Number of Occurrences
“Echo (<i>glances</i> No. 1)”	-	0
“Impossible (<i>glances</i> No. 2)”	<i>ff/p</i> 3-4 <i>p/f</i> 4-5 <i>f/mp</i> 6-7 <i>p/f</i> 7-8 <i>f/p</i> 11-12	5
“Unbroken (<i>glances</i> No. 3)”	<i>ppp/mf</i> 2-3 <i>mf/pp</i> 3-4 <i>pp/f</i> 4-5 <i>f cres./pp</i> 7-8 <i>f cres./p</i> 16-17	5
“between verses (<i>glances</i> No. 4)”	<i>mp/f</i> 6 <i>f/mp</i> 6-7 <i>p/f</i> 11-12 <i>f/p</i> 12-13 <i>p/f</i> 13-14 <i>f/pp</i> 19-20 <i>mp/f</i> 21-22 <i>ff/pp</i> 26-27 <i>mp/f</i> 28-29	9
“A plea for mercy (<i>glances</i> No. 5)”	<i>p/mf</i> 4 <i>mf/p</i> 4-5 <i>p/mf</i> 5 <i>f/pp</i> 5-6 <i>mp/f</i> 11-12 <i>f/p</i> 25	6

Table 5, cont.			
Title of Song	Sudden Dynamic Shifts		Number of Occurrences
	Description & Measure #		
“glance (<i>glances</i> No. 6)”	<i>mp/f</i>	6-7	4
	<i>ff/pp</i>	9-10	
	<i>mp/f</i>	15-16	
	<i>f/ppp</i>	16-17	
“Echo 2 (<i>glances</i> No. 7)”	<i>mf/p</i>	6	1

The vocal range expands from the first song, “Echo,” through “glance.” The first two songs, settings of the proverb-like poems, contain the smallest ranges. The two songs with overtly dramatic impact, “A plea for mercy” and “glance,” have the largest vocal ranges (Table 6). “Echo 2” returns to a smaller range, though not as small as that of “Echo,” possibly reflecting personal growth. The form is not a palindrome but a common structure where the climax is closer to the end.

Table 6 Vocal Range	
Title of Song	Vocal Range
“Echo (<i>glances</i> No. 1)”	C#4-C#5: octave
“Impossible (<i>glances</i> No. 2)”	E4-E5: octave
“Unbroken (<i>glances</i> No. 3)”	A3-E-flat 5: octave and a tritone
“between verses (<i>glances</i> No. 4)”	C4-F5: eleventh
“A plea for mercy (<i>glances</i> No. 5)”	B3-G5: thirteenth
“glance (<i>glances</i> No. 6)”	G3-G5: two octaves
“Echo 2 (<i>glances</i> No. 7)”	C4 –E5: tenth

There is a correlation between large vocal leaps in the music and emotion. Vocal leaps are restricted to a sixth in “Echo” and Impossible. When “Echo 2” returns at the closing of the song cycle, the range, still restricted, is expanded to a seventh, again reflecting growth. Larger vocal leaps are reserved for the songs with more emotion. “Unbroken” contains a vocal leap of a diminished octave. “A plea for mercy” contains vocal leaps of a tenth, and “glance,” the song with the most emotional impact, contains a vocal leap of an octave, an eleventh, and a twelfth (Table 7).

Table 7 Large Vocal Leaps Interval, Measure #, Notes, and Text	
Title of Song	
“Echo (<i>glances</i> No. 1)”	sixth, 14-15, A#4-C#4 “(return)ing de(spite)”
“Impossible (<i>glances</i> No. 2)”	sixth, 7, G4-E5 “(without) a door”
“Unbroken (<i>glances</i> No. 3)”	sixth, 15, F#4-A3 “departure” octave diminished, 16, A3-A-flat 4 “(depar)ture un(broken)”
“between verses (<i>glances</i> No. 4)”	sixth, 5-6, D5-F4 “(strawber)ries and” seventh, 6-7, C5-D#4 “soup we” seventh, 7, D#4-C#5 “we swal(low)” sixth, 8-9, C#5-E4 “(as)pirin we” sixth, 14, D#4-B4 “between” sixth, 24, E4-C#5 “for a” sixth, 26-27, E5-G4 “trip we” sixth, 33-34, A4-F5 “sail away”
“A plea for mercy (<i>glances</i> No. 5)”	seventh, 12, E#5-F#4 “tell me” ninth, 24-25, F5-E-flat 4 “me it” tenth, 27, F#5-D#4 “me it”
“glance (<i>glances</i> No. 6)”	octave, 13, C4-C5 “glance in” octave, 13, C5-C4 “in the” seventh, 13-14, C4-B4 “the emp(ity)” seventh, 14-15, F4-E5 (emp)ty en(velopes)

Table 7, cont. Large Vocal Leaps	
Title of Song	Interval, Measure #, Notes, and Text
	tenth, 16-17, E4-G5 “my eyes” octave diminished, 17-18, G5-G#4 “eyes your” eleventh, 18-19, C5-G3“(unwrit)ten letters”
“Echo 2 (<i>glances</i> No. 7)”	sixth, 1-2, G4-E5 “an e(cho)” seventh, 6-7, C4-B4 “(it)self like” seventh, 7-8, F#4-E5 “a pen(dulum)” seventh, 8-9, B-flat4-C#4 “(pen)dulum re(turning)” seventh, 9-10, C#4-B-flat4 “(return)ing de(spite)” sixth, 10-11, A-flat4-C4 “(de)spite ev(‘rything)” sixth, 13, C4-A4 “(ev)’rything”

Sudden changes of tempo are a stylistic device found throughout the song cycle. These sudden changes, which appear fairly evenly throughout the songs, offer dramatic and interpretive interest for performers and listeners (Table 8). There is only one instance in “between verses (*glances* No. 4),” as the song evokes the rapid passing of time. “Plea” and “glance” contain the most sudden changes of tempo.

Table 8 Sudden Changes of Tempo Change of Tempo and Measure Number	
Title of Song	
“Echo (<i>glances</i> No. 1)”	poco rit./a tempo, 5-6 poco rit./a tempo, 9-10
“Impossible (<i>glances</i> No. 2)”	molto rall./a tempo, 4-5 molto rit./a tempo, 7-8
“Unbroken (<i>glances</i> No. 3)”	pressing forward/molto rit., 6-7 rit. molto/a tempo, 7-8
“between verses (<i>glances</i> No. 4)”	rit./a tempo, 33-34
“A plea for mercy (<i>glances</i> No. 5)”	rit./a tempo, 3-4 rit./a tempo, 8-9 ancora più passion/rit., 24-25
“glance (<i>glances</i> No. 6)”	poco rit./a tempo, 6-7 rit.molto/a tempo, 10-11 più passione/ riten., 16
“Echo 2 (<i>glances</i> No. 7)”	rit./a tempo, 3-4 molto rit./a tempo, 10-11

The interval of a tritone is used as a structural element throughout the song cycle. Tritones are found in the vocal part, the piano part, and as a distance between pitch centers. They can be seen as representative of the conflict between and within the two main characters (Table 9). The opening song focuses on F# and C.

Table 9		
Title of Song	Tritone as a Structural Element	
	Measure Number	Where in the music
“Echo (<i>glances</i> No. 1)”	1-5	F# pitch center
	7-9	C pitch center
	10-15	F# pitch center
“Impossible (<i>glances</i> No. 2)”	1-13	C major/minor vocal line
	5	C in voice/F# in bass of piano
	13	staccato F# in bass of piano
“Unbroken (<i>glances</i> No. 3)”	13	E-flat/A root of constructions in piano in both hands beat one
	15	C/F# bass of piano and voice
	18, beats 2-3	A#/E right hand piano
	18, beat 4	D flat voice/G right hand piano
“between verses (<i>glances</i> No. 4)”	4-5	A/E-flat voice “eat wild”
	6-7	F/B left hand piano
	16-17	E/B-flat/E voice “we burn milk” and right hand piano
“A plea for mercy (<i>glances</i> No. 5)”	17	D flat/G right hand piano
	21-23	D flat/G voice & piano
“glance (<i>glances</i> No. 6)”	14	B/F vocal line & voice & piano
	19	piano C/F#
“Echo 2 (<i>glances</i> No. 7)”	4-5	B/F root of constructions beat one
	4	E-flat/A root of constructions beat two
	8-9	E/B-flat vocal line, piano, and voice & piano

The song cycle opens in the pitch center of F#. References to F# are made in each song, with attention brought to it either as a pitch level, a harmonic construction, or, as in “Impossible (*glances* No. 2),” through the final staccato F# in octaves low in the left hand of the piano (Table 10). There is no emphasis on F# in “Echo 2,” perhaps implying something has been left in the past.

Table 10 Pitch Level F#		
Title of Song	Measure Number	Pitch Level F#
“Echo (<i>glances</i> No. 1)”	1-5	voice & piano
	10-16	voice & piano
“Impossible (<i>glances</i> No. 2)”	13	staccato final note
“Unbroken (<i>glances</i> No. 3)”	1, 5	right hand piano
	15	voice & right hand piano beat 2 left hand
	2, 4, 12, 14, 18	left hand piano
	12, 14	both hands piano
“between verses (<i>glances</i> No. 4)”	23	left hand pedal
	24-25	right hand piano inner voice
“A plea for mercy (<i>glances</i> No. 5)”	1-2, 6-7	left hand piano
	4	left hand piano
	9-12	voice & piano
	18-19	left hand piano
	26	right hand piano
“glance (<i>glances</i> No. 6)”	9, 17-18	left hand piano
“Echo 2 (<i>glances</i> No. 7)”	-	-

The pitch level of C is found in almost every song (Table 11), with the most emphasis given to it in “glance (*glances* No. 6)” and “Echo (*glances* No. 1).”

Table 11 Pitch Level C		
Title of Song	Measure Number	Where in Music
“Echo (<i>glances</i> No. 1)”	7-9	voice & piano
“Impossible (<i>glances</i> No. 2)”	5-13	voice C major or minor
“Unbroken (<i>glances</i> No. 3)”	-	-
“between verses (<i>glances</i> No. 4)”	9-10 26	voice & left hand piano left hand piano
“A plea for mercy (<i>glances</i> No. 5)”	4-5 13-15 20-21 20-24	right hand piano voice and piano piano and voice voice
“glance (<i>glances</i> No. 6)”	1-8 & 11-16 12-17 19-20	right hand piano voice left hand piano
“Echo 2 (<i>glances</i> No. 7)”	1 1-3	piano voice

The pitch level of F is nearly absent from the song cycle until “between verses (*glances* No. 4).” With this middle song’s many activities, and culmination with the idea of travel, the pitch center of F can be seen as an analogy for movement, or possibly growth. This is supported by the closing of the song cycle’s journey, in the pitch level of F (Table 12).

Table 12 Pitch Level F		
Title of Song	Measure Number	Where in Music
“Echo (<i>glances</i> No. 1)”	-	-
“Impossible (<i>glances</i> No. 2)”	1, beat 1	left hand piano
“Unbroken (<i>glances</i> No. 3)”	-	-
“between verses (<i>glances</i> No. 4)”	1-5	right hand piano
	3-6	voice
	5-6	left hand piano
	20-21	left hand piano
	20-23	voice
	34-37	voice
	34 & 36	right hand piano
	40	left hand piano staccato
“A plea for mercy (<i>glances</i> No. 5)”	1-2, and 6-7	left hand piano
	4	left hand construction
“glance (<i>glances</i> No. 6)”	10, beat 1	left hand piano
“Echo 2 (<i>glances</i> No. 7)”	2	piano
	11-14	voice & piano
	16	left hand piano staccato

D-flat as a pitch level does not appear until “Unbroken (*glances* No. 3),” where it is given two perfect cadences (Table 13). First, in mm. 12-13, on the note enharmonic to D-flat, C#4, and with the voice’s final two notes, A-flat4 to D-flat5, in mm. 16-20, on the word “unbroken.” The pitch level is not present in “Echo (*glances* No. 1),” “Impossible (*glances* No. 2),” or “Echo 2 (*glances* No. 7),” the songs with proverb-like poems. Thus, it is possible to associate the pitch level of D-flat with the more emotive poetry.

Table 13 Pitch Level D-flat		
Title of Song	Measure Number	Where in Music
“Echo (<i>glances</i> No. 1)”	-	-
“Impossible (<i>glances</i> No. 2)”	-	-
“Unbroken (<i>glances</i> No. 3)”	10 12-13 17-20 17, 19-20	left hand piano voice voice piano
“between verses (<i>glances</i> No. 4)”	22 38-39	voice & piano piano
“A plea for mercy (<i>glances</i> No. 5)”	16-17 22-24	piano left hand piano
“glance (<i>glances</i> No. 6)”	6 & 14	left hand piano
“Echo 2 (<i>glances</i> No. 7)”	-	-

The following table illustrates pitch levels throughout the song cycle (Table 14).

Table 14 Pitch Levels		
Title of Song	Measure Number	Where in Music
“Echo (<i>glances</i> No. 1)”	1-5 7-9 10-15	F# C F#
“Impossible (<i>glances</i> No. 2)”	1-13 13	C major/minor vocal line F# staccato
“Unbroken (<i>glances</i> No. 3)”	1, 5 2, 4, 12, 14, 18 10	F# right hand piano F# left hand piano D-Flat left hand piano

Table 14, cont. Pitch Levels		
Title of Song	Measure Number	Where in Music
	12-13	D-flat voice
	12 & 14	F# both hands piano
	15	F# voice & right hand piano beat 2 left hand
	17, 19-20	D-flat piano
	17-20	D-flat voice
“between verses (<i>glances</i> No. 4)” 1-3		F right hand piano B-flat left hand piano
	4-6	B-flat
	7-8	E
	9-10	C voice and left hand piano chromatic scales right hand piano
	11	B
	12	vii7 of E
	13	B
	14 beats 1 & 2 beat 3	vii7 of E E Aeolian
	15 beat 1 beats 2-3	vii7 of E E Aeolian
	16	C with added F#
	17	vii7 of E left hand piano E Aeolian with added B-flat right hand piano & voice
	18	C with added F#
	19	vii7 of E left hand piano E Aeolian with added B-flat right hand piano & voice
	20-21	Lydian with added flat third and fifth
	22	D-flat
	23	D-flat voice Lydian, suggested, right hand piano F# pedal point left hand piano
	24-25	E voice & left hand piano F# right hand piano inner voice
	26	G right hand piano & left hand bass pedal-point C left hand inner voice piano
	27	G Phrygian
	28	G pedal-point left hand piano

Table 14, cont. Pitch Levels		
Title of Song	Measure Number	Where in Music
		vii of V of G beat 1 voice G beats 2-4 voice A right hand piano beat 1 B minor right hand piano beat 2 C minor with added F# right hand piano beat 3 E major & minor right hand piano beat 4
	29	Lydian
	30	Dorian, with added G#
	31	Lydian
	32-33	Dorian with added G#
	34	F right hand piano and voice B-flat left hand piano
	35	vii of E-flat piano F voice
	36	F voice, F right hand piano with added C# left hand
	37	vii7 of E-flat, beats 1 & 2 F voice
	38-39	D-flat construction with added G
	40	F
"A plea for mercy (<i>glances</i> No. 5)" 1-2	4	A C right hand piano F left hand piano beats 1 & 2 F# quintal constructions left hand piano beats 3 & 4
	5	C right hand piano E-flat left hand piano beat 1 B-flat left hand piano beat 2 D-flat quintal construction left hand piano beats 3 & 4
	6-7	A
	8	C right hand piano D-flat constructions left hand piano
	9-12	F#
	13-15	C
	16-17	C right hand piano D-flat quintal constructions left hand piano with added G
	18-19	A right hand piano & voice

Table 14, cont. Pitch Levels		
Title of Song	Measure Number	Where in Music
		F# left hand piano quintal constructions
	20-21	C
	22-24	C major/minor voice & right hand piano
		D-flat left hand piano
	25	B beat 1 A minor beat 2
		C major/minor voice & piano beats 3 & 4
	26	F# scale right hand piano
		E left hand piano beats 1-3
	27-28	B
“glance (<i>glances</i> No. 6)”	1-8, 11-16, & 18	C right hand piano
	12-17	C voice
“Echo 2 (<i>glances</i> No. 7)”	1	C piano G voice
	2	E voice
		F piano
	3	C voice
		A-flat quintal constructions piano beat 1
		C piano beat 2
	4	C# voice
		B/F & E-flat/A constructions piano
	7-9	E with added B-flat and G natural
	10	E with added chromatic scale fragment
	11-14	F voice and piano
	15	F right hand piano
		E-flat left hand piano
	16	F

Seldom does a single composer’s music appeal to so many audiences at the same time. Cipullo’s music can be seen as closing this perceived gap. One current trend in song writing is the blending of compositional styles. The music of Cipullo, intelligent and

pleasing at the same time, aims to appeal to audiences. It is music that combines high artistic values with ease of listening, transcending and blending the intellectual and the accessible. Asked about art song today, Cipullo responded:

It's really a golden age for song in America. There are so many organizations presenting concerts and commissioning composers, and there are so many truly great singers finding fulfillment doing song in place of (or side by side with) opera. Also, the number of composers writing fine songs in so many differing styles is really staggering. I'm not sure why this should be happening now, though I suspect it has something to do with the eclecticism one finds composers engaged in these days. Whatever the reason, it's a far cry from the 1960s or 1970s.⁵⁰

Cipullo's choice of text is always mature and informed, often highly amusing, with his music always creating a skillful union of the two. William Zagorski, writing about musical style, says that Cipullo

excels by pulling off the conjuror's trick mastered by all the great writers of poem-based song from Schubert forward—the blurring of the demarcation between where the word ends and the music begins.⁵¹ Stylistically speaking, Tom Cipullo's splendid songs are more in the realm of Ned Rorem and David Del Tredici than that of George Crumb. It is the rhetorical power of the word that always dictates the shape of the phrases and their harmonization, and Cipullo's choice of poetry plays straight into his strengths—an uncanny simplicity and directness of expression, a disarming sense of whimsy, and a poignant lyricism.⁵²

While the music of *glances* is not extremely difficult, it is complex enough musically and emotionally to be best suited to mature advanced singers. Judith Carman's review of *glances* in the NATS Journal says:

This interesting song cycle, delicate and enigmatic, speaks of a seemingly fragile relationship. The musical settings are also delicate and transparent for both voice and piano. The text is syllabically set in expressive word rhythms, and the entire score is very specifically marked with many expressive directions for both singer

⁵⁰ Tom Cipullo, e-mail correspondence, September 26, 2011.

⁵¹ William Zagorski, "Tom Cipullo," <http://www.musicalamerica.com/news/newsstory.cfm?archived=0&storyID=22388&category ID=5> (accessed April 11, 2011).

⁵² William Zagorski, "Tom Cipullo," <http://tomcipullo.com/reviews> (accessed April 11, 2011).

and pianist. Although the changing meters and chromatic notation appear difficult on the page, the music itself is both accessible and lovely. Only ten minutes in length, this cycle would be an excellent choice for advanced performers to program, with longer, heavier works.⁵³

For teachers looking to assign *glances* to student singers, one writer feels there is more complexity to the cycle than is initially apparent. Writing in *The New York Times*, Anne Midgette says: “Tom Cipullo wrought a chain of subtle ‘glances,’ seven snatches of song that seemed simpler than they were, extending from slightly acrid chords to Strauss-like romanticism.”⁵⁴

Asked about contemporary concert music and opera in the professional world and the university, Cipullo responded:

Well, that’s a big topic. With regard to concert music, there need not be any absolute difference, I think—though sometimes the potential for a difference might exist and be exploited. Composers in academia are perhaps protected a bit, in that they can write in a style that may be less popular and less immediately accessible. They need not feel the urge to have their music enjoyed by anyone (but their university colleagues), and the whole ‘Who cares if you listen’ school would never have existed if not for the academic world. Composers in the professional world need to have their music embraced by performers and presenters at the least, or their music never sees the light of day. And of course, audiences have their say in this world. So the real art of that world is to be popular without pandering—a neat trick, one that depends on a composer having an idiosyncratic, yet still inviting voice.

Opera is a perhaps a bit different. Some very popular, professional operas maintain their place in the repertoire because universities keep doing them and keep them in the public consciousness in between professional productions. I suspect (though I’ve never researched this) that for every professional *Ballad of Baby Doe*, there are a hundred university productions.⁵⁵

⁵³ Judith Carman, “Circularly Yours: Mostly Song Cycles: Cipullo, Tom: *Glances*,” *The Journal of Singing* 60 (March/April 2004): 415.

⁵⁴ Anne Midgette, “Four American Sources with a Distinctive Eye,” *The New York Times*, <http://www.nytimes.com/2005/04/23/arts/music/23garl.html> (accessed April 10, 2011).

⁵⁵ Tom Cipullo, e-mail correspondence, September 30, 2011.

Composers depending on ticket sales must consider the taste of the audience. Evolution of the patronage system has created a market where professional opera companies primarily produce repertoire with a proven track record at the box office. Until recently, expenses and losses contributed to the trend away from the commission of contemporary opera. However, contemporary opera has experienced a resurgence, and contemporary art song and opera are alive within universities as well as professionally. Currently, there are still more contemporary opera performances in university workshops than in professional companies. Cipullo's opera *Glory Denied* has been successfully performed both professionally and in universities, attesting to the power of the human voice and Cipullo's music. Susan Galbraith's review of *Glory Denied* is pertinent to Cipullo's art song as well as his opera.

The most accessible of the Festival 2011 operas was Tom Cipullo's *Glory Denied*, based on the book and life of Tom Philpott, who was the longest surviving POW in US history. Tom Cipullo has given us a very daring work that goes to the heart of human emotions in a dramatic way while his music simultaneously lifts us into a meditation on faith. He has shown us what the authentic impulse of music-theatre can do as no other art form can: to see through the film on the mirror of daily life and relationships to experience the radiance of the human spirit exposed through the most powerful and transcendent sounds of the human voice.⁵⁶

The revival we are seeing in contemporary classical vocal music speaks of the irrepressible urge to communicate through the voice. Cipullo writes music that is thoughtful, sincere, moving, and fulfilling to sing. His lyrical gift shines as his vocal and keyboard writing combines with his superb text setting abilities to offer a legacy of vocal

⁵⁶ "UrbanArias Defines a New Kind of Opera," <http://dctheatrescene.com/2011/04/14/urbanarias-festival-defines-a-new-kind-of-opera-will-musicals-fans-follow/> (accessed September 24 2011).

music that becomes better and better upon close examination. Whether speaking of art song or opera, the music of Cipullo is significant and memorable.

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APPENDIX A

Recordings List

Title of Piece	Yr. of Release	Recording Label	Title of CD	Performers
<i>Two Meditations</i>	2009	Albany Records (Troy 1154)	<i>American Handstands</i>	Jeanne Golan
<i>Water Lilies</i>	2009	Albany Records (Troy 1154)	<i>American Handstands</i>	Jeanne Golan
<i>The Land of Nod</i>	2009	Albany Records (Troy 1145)	<i>Landscapes with Figures</i>	Paul Sperry and Coleete Valentine
<i>Landscape with Figures</i>	2009	Albany Records (Troy 1145)	<i>Landscape with Figures</i>	Robert Osborne Benjamin Ungar Jorge Ávila Tom Cipullo
<i>Rain</i>	2009	Albany Records (Troy 1145)	<i>Landscape with Figures</i>	Paul Sperry and Pittsburgh New Music Ensemble
<i>Drifts and Shadows</i>	2008	Albany Records (Troy 1050)	<i>Drifts & Shadows: American Songs for the New Millennium</i>	Elem Eley and J.J. Penna
<i>A White Rose</i>	2008	Albany Records (Troy 1113)	<i>Innocence Lost</i>	Mary Nessinger and Jeanne Golan
<i>How to Get Heat Without Fire</i>	2006	Capstone Records (CPS 8756)	<i>Songs in Transit: An American Expedition</i>	Melanie Mitrano Tom Cipullo
<i>Another Reason Why I Don't Keep a Gun in the House</i>	2004	Albany Records (Troy 654)	<i>New American Song Cycles</i>	Paul Sperry Tom Cipullo

Recordings List, cont.

Title of Piece	Yr. of Release	Recording Label	Title of CD	Performers
<i>Secrets</i>	2004	Albany Records (Troy 720)	<i>Secrets</i>	Mirror Visions Ensemble
<i>Deer in Mist and Almonds</i>	2002	CRI Records (CD 901)	<i>For Your Delight: New American Art Songs</i>	Tom Bogdan Harry Huff
<i>The Shadows Around the House</i>	1997	PGM Records	<i>The Shadows Around the House</i>	Cantori New York

APPENDIX B

Works List

Title of Piece	Comp Date	Publisher	Dedicatee or Commissioner	Librettist Poet and Misc.
Opera				
<i>Lucy</i>	2009	Classical Vocal Repertoire	Ded. to Florence Perrucci	Lib. Cipullo
<i>Glory Denied</i>	2006	Unpub.	Ded. to Steven Burke	Lib. adapted by composer after the oral history <i>Glory Denied</i> by Tom Philpott
Orchestral				
<i>Sparkler</i>	1993	Unpub.	Ded. to Lois Cipullo	
Solo Piano				
<i>Two Meditations</i>	2006 and 2008	Unpub.	Ded. to Jeanne Golan	
<i>Water Lilies</i>	1995	Unpub.	Comm. by Jeanne Golan	
Four Hands Piano				
<i>Sparkler</i>	1994	Unpub.	Ded. to Jeanne Golan	
Solo Voice and Piano				
<i>I Hear America Singing</i>	2008	Classical Vocal Repertoire	Ded. to Jesse Blumberg Comm. By Five Boroughs Music Festival	Poetry by Walt Whitman

Works List, cont.

Title of Piece	Comp Date	Publisher	Dedicatee or Commissioner	Librettist Poet and Misc.
<i>America 1968</i>	2008	Classical Vocal Repertoire	Comm. by Andrew Garland and Donna Loewy	Poetry by Robert Hayden
<i>Monet's Water Lilies</i>	2008	Classical Vocal Repertoire	Comm. by Sequitur	Poetry by Robert Hayden
<i>Of a Certain Age</i>	2007	Oxford University Press	Comm. by Hope Hudson	Poetry by Lisel Mueller and Judith Baumel
<i>Drifts and Shadows</i>	2005	Classical Vocal Repertoire	Comm. by the Mirror Visions Ensemble	Poetry by Linda Paston
<i>A White Rose</i>	2003	Unpub.	Ded. to Mary Nessinger and Jeanne Golan	Poetry by John Boyle O'Reilly
<i>Glances</i>	2002	Classical Vocal Repertoire	Comm. by Mary Ann Hart	Poetry by Agata Tusińska
<i>Late Summer</i>	2001	Classical Vocal Repertoire	Comm. by Joy in Singing Ded. to Meagan Miller and Karen Holvik	Poetry by William Heyen, Emily Dickinson, and Stanley Kunitz
<i>Another Reason Why I Don't Keep a Gun in the House</i>	1998, Rev. 2000	Oxford University Press	Ded. to Paul Sperry	Poetry by Billy Collins

Works List, cont.

Title of Piece	Comp Date	Publisher	Dedicatee or Commissioner	Librettist Poet and Misc.
<i>Climbing: 7 Songs on 8 Poems by African-Americans</i>	2000	Classical Vocal Repertoire	Ded. to Jeanette Blakeney	Poetry by Phyllis Wheatley, Paul Laurence Dunbar, Countee Cullen, Langston Hughes, and Robert Hayden
<i>How to Get Heat Without Fire</i>	2000	Classical Vocal Repertoire	Ded. to Lucy Yates, Linda Larson, Donna Doyle, Laura Min, and Melanie Mitrano	Poetry by Marilyn Kallet
<i>The Land of Nod</i>	1994	Classical Vocal Repertoire	Comm. By Paul Sperry	Poetry by Alice Wirth Gray
<i>Long Island Songs</i>	1992, Rev. 2005	Classical Vocal Repertoire	Ded. to Denise Molin, Christopher Cipullo, and Lois Cipullo	Poetry by William Heyen
<i>At the Foxtrot Motel</i>	1992	Unpub.	Ded. to Tom Bogdan	Poetry by William Carpenter
Multiple Voices and Piano				
<i>Insomnia</i>	2009	Unpub.	Comm. by Songfest at Pepperdine And Cantori New York	Poetry Misc.
<i>Secrets</i>	2002	Unpub.	Comm. by Mirror Visions Ensemble	Poetry by Linda Paston

Works List, cont.

Title of Piece	Comp Date	Publisher	Dedicatee or Commissioner	Librettist Poet and Misc.
<i>A Visit with Emily</i>	1998, Rev. 2001	Oxford University Press	Comm. by Mirror Visions Ensemble	Poetry by Emily Dickinson
<i>Aubade</i>	1996	Unpub.	Comm. by Mirror Visions Ensemble	
Solo Voice and Multiple Instruments				
<i>The Ecuadorian Sailors</i>	1994	Unpub.	Ded. to Mary Ann Hart	Poetry by William Carpenter
<i>The Cove</i>	1996	Unpub.	Comm. by Mirror Visions Ensemble	Poetry by Kay Boyle
<i>Rain</i>	1992	Unpub.	Ded. to Paul Sperry	Poetry by William Carpenter
Two Voices and Multiple Instruments				
<i>Landscape with Figures</i>	1997	Classical Vocal Repertoire	Ded. to Robert Osborne	Poetry by William Carpenter
<i>The Husbands</i>	1993	Classical Vocal Repertoire	Comm. by New York Festival of Song	
Chorus and Instrumental Ensemble				
<i>The Shadows Around the House</i>	1996	Unpub.	Comm. by Cantori New York	Poetry by Jaime Manrique

Works List, cont.

Title of Piece	Comp Date	Publisher	Dedicatee or Commissioner	Librettist Poet and Misc.
Chorus and Orchestra				
<i>Voices of the Young</i>	1999	Unpub.	Comm. by Monmouth Civic Chorus	Poetry by New Jersey High School students

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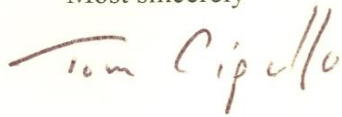
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I am very glad to give this permission, being quite certain that Ms. Clair's dissertation will be an insightful and thorough study.

Most sincerely

A handwritten signature in dark ink, reading "Tom Cipullo". The signature is written in a cursive, flowing style with a long horizontal stroke at the beginning.